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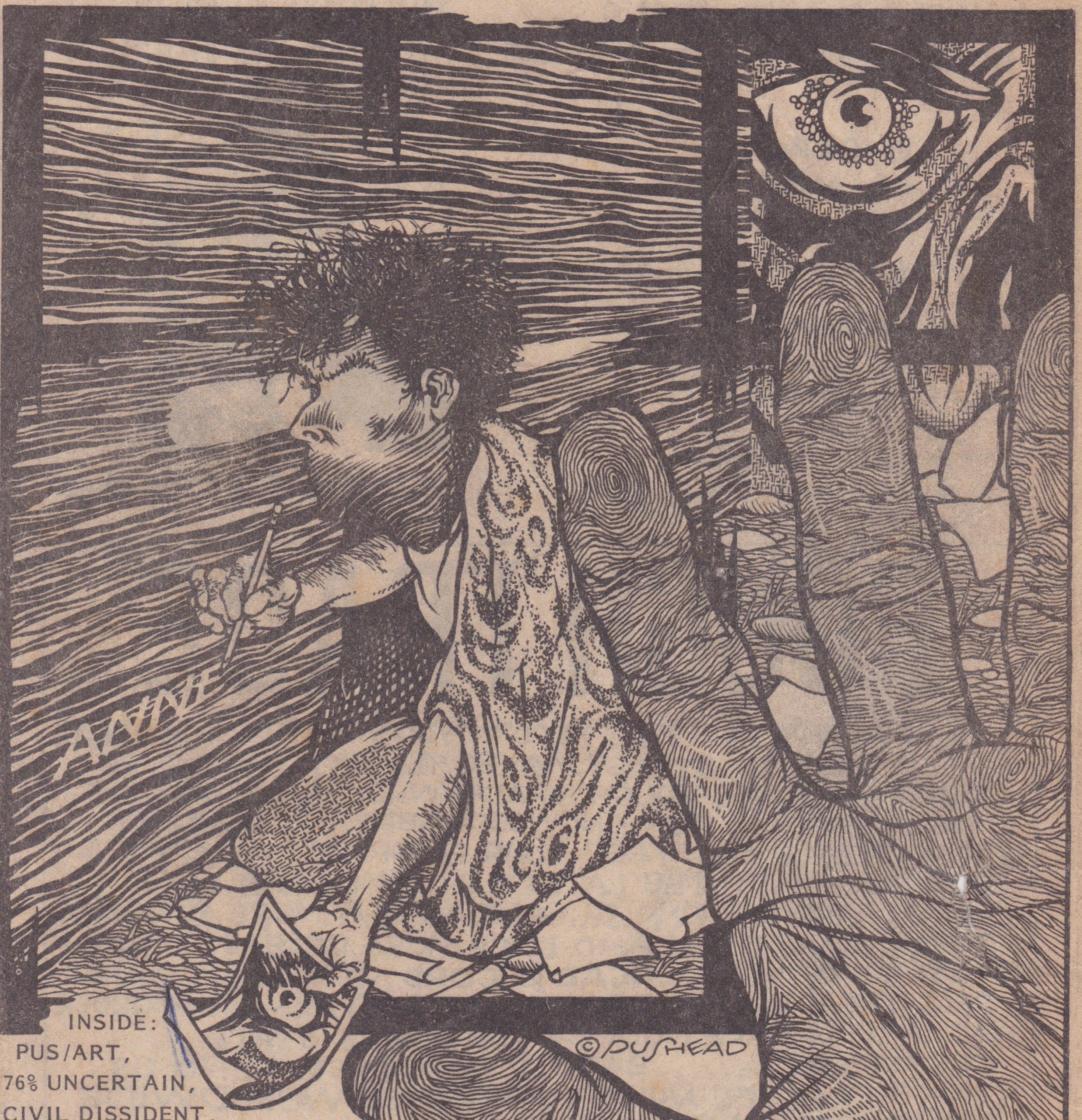

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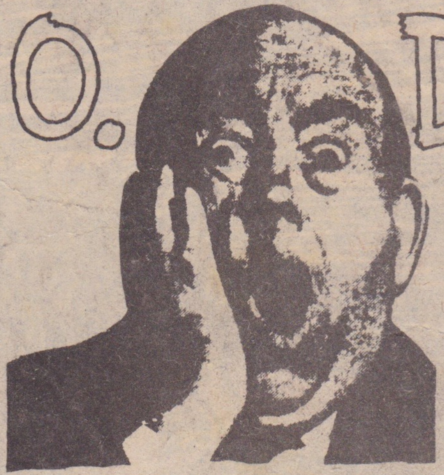

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For what it's worth, here are the Maximum Rock'n'Roll D.J.'s current Top 20 lists. Please send us your records or tapes (2 copies of vinyl, if possible-one for review, one for radio). Send to MRR/Box 288/ Berkeley CA 94701.

TOP 20

NO PARTICULAR ORDER

Jeff Bale

ELECTRONAZE-WAITING FOR....EP
F-YOU ARE AN....EP
FLIPSIDE VINYL FANZINE-LP V/A
FUZZTONES-BRAND NEW MAN-45
KATATONIX-DIVINE MISSION-LP
LOST GENERATION-RETURN FROM INCAS-LP
MIDDLE OF AMERICA-LP V/A
MOD FUN-I AM WITH YOU-45
MUSICAL SUICIDE-LITTLE FISH....LP
NEW CHRISTS-SUN GOD-45
NO MILK ON TUESDAY-PRESSURE SENSITIVE-EP
N.O.T.A.-TOY SOLDIERS-EP
RATTUS-LP
SCOOTER & THE WORMS-NICE NIGHTS-EP
76% UNCERTAIN-ESTIMATED MONKEY TIME-LP
SISTE DAGERS HELVETE-THE HELL-LP
STRANGLEHOLD-SHE'S NOT LEAVING-45
SVART FRAMTID-1984-EP
VORWÄRTS-ALL YOUR LOVING-EP
WORLD CLASS PUNK-TP V/A

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SVART FRAMTID-1984-EP
EXECUTE-A-Z-EP
N.O.T.A.-TOY SOLDIERS-EP
BROKEN BONES-LP
SLAYER-HAUNTING THE CHAPEL-EP
MANIACS-LP
DIE KREUZEN-LP
V/A-GREAT PUNK HITS-LP
ACCUSED-SPLATTER-EP
INSTIGATORS-BLOOD TRACKS-EP
V/A-ANARCHY-VIOLENCE-LP
SSD-HOW WE ROCK-LP
ELECTRONAZE-WAITING FOR-EP
STRETCH MARKS-WHAT D'YA SEE-LP
SAM HAIN-LP
SCREAMING DEAD-DANSE MACABRE-EP
DEAD CAN DANCE-LP
V/A-CLEANSE THE BACTERIA-LP

Ruth Schwartz

ASTA KASK-EN TYST MINUT-EP
BLACK UHURU-WHAT IS LIFE-45
BROKEN TALENT-BLOOD SLUT-EP
BUTTHOLE SURFERS-P.E.P.P.-EP
DECRY-FALLING-LP
MICHIRO ENDOH-JAPANESE GRAD SONG-45
F-YOU ARE AN-EP
F.O.D.-LOVE SONGS-EP
KRUNCH-EP
LITTLE GENTLEMEN-ANOTHER WASTED DAY-LP
OUTRAGEOUS-LP
PLASTICLAND-LP
SCRATCH ACID-TP
76% UNCERTAIN-ESTIMATED MONKEY TIME-LP
SPECIAL FORCES-WORLD DOMINATION-LP
TOXIC REASONS-GOD BLESS AMERICA-EP
V/A-FLIPSIDE #1-LP
V/A-KEINE EXPERIMANTE-LP
V/A-BLAZING WHEELS & BARKING TRUCKS-LP
V/A-WORLD CLASS PUNK-TP

Steve Spinali

ANGST-LOVE DISOLVES-TP
ARABENS ANUS-SLOMMOR & BAJONETTES-EP
DECRY-FALLING-LP
DIE KREUZEN-LP
EJECTED-SPIRIT OF REBELLION-LP
F.O.D.-LOVE SONGS-EP
FUZZTONES-BAD NEWS TRAVELS FAST-EP
GERMAN SHEPARDS-THC
MINUTEMEN-DOUBLE NICKLES ON THE DIME-LP(2)
76% UNCERTAIN-ESTIMATED MONKEY TIME-LP
STRANGLEHOLD-SHE'S NOT LEAVING-45
STRETCHMARKS-WHAT D'YA SEE-LP
STUKAS OVER BEDROCK-LIFE LIKE YOGI-EP
SVART FRAMTID-1984-EP
VIPERS-NEVER ALONE-45
V/A-FLIPSIDE #1-LP
N.O.T.A.-TOY SOLDIERS-EP
V/A-CHAOS EN FRANCE-LP
LOST GENERATION-LP
LITTER-DISTORTIONS-LP

Tim Yohannan

EJECTED-SPIRIT OF REBELLION-LP
F-YOU ARE AN-EP
FUNERAL ORATION-TP
FUZZTONES-45
JUVENILE TRUTH-NO ENEMA-TP
LOST GENERATION-RETURN FROM INCAS-LP
MANIACS/TIN CAN ARMY-splitLP
N.O.T.A.-TOY SOLDIERS-EP
NO MILK ON TUESDAY-EP
S.T.D.-EP
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SOGLIA DEL DOLORE-EP
STRETCH MARKS-WHAT D'YA SEE-LP
SISTE DAGERS HELVETE-THE HELL-LP
SUBTERFUGE-WHO'S THE FOOL-EP
TOXIC REASONS-GOD BLESS AMERICA-EP
V/A-MIDDLE OF AMERICA-LP

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WXDR NEWARK DE call station
WDJM FRAMINGHAM MA call sta
KUCI IRVINE CA 88.9FM MON 8:30PM
KAIR BOULDER CO 101FM/660AM MON 9PM
KCSB SANTA BARBARA CA 92FM SAT Midn
WCSB CLEVELAND OH 89.3FM Call station
KPFA BERKELEY CA 94.1FM TUES 9PM
KFCF FRESNO CA 88.1FM TUES 9PM
WRUB BUFFALO NY 640AM SAT Midn

KZUM LINCOLN NE 99.3FM THUR 10:30PM
WOSR COLUMBUS OH 540AM/99.9FM WED 5PM
WMEB ORONO ME 91.9FM FRI 9PM
KUGS BELLINGHAM WA 89.5FM WED 10PM
WUSB STONY BROOK NY 90.1FM WED 11PM
KJHK LAWRENCE KS 91FM MON Midn
WSPN SARATOGA SPGS NY 91FM TUES 10PM
WUNH DURHAM NH 91.3FM SAT 11PM
WZRD CHICAGO IL 88.3FM SUN 1PM
KCPR SAN LUIS OPISPO CA 91.3FM SAT 8PM
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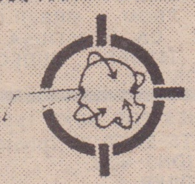

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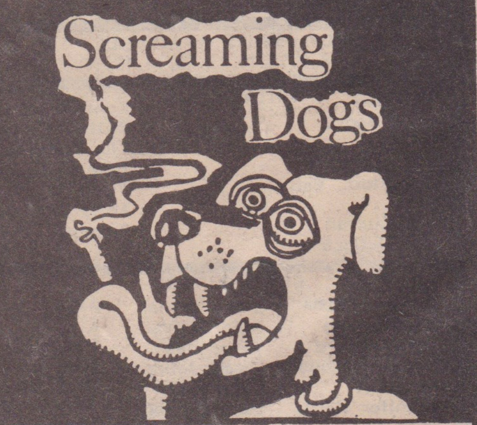

(See Review Elsewhere In This Issue)

Screaming Dogs — cassette, "Dog Music", reminiscent of '77 punk, includes "Not My Planet" and "Good 'Ol Boy", 12 songs, 30 minutes 4.00 p.pd

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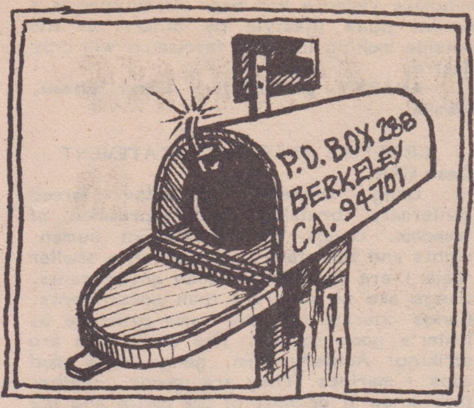


Dear MRR,

This is in response to a letter in #15 by Jim Kilborn from Mass. I agree that it's a good idea to listen to other forms of music. If not, you'll miss a lot of great music and besides it's a hell of a lot of fun! But suggesting only jazz and classical is gonna turn off more MRR readers than it turns on. Personally, I listen to many, many types of music(and some that has no "type" or category) but jazz and classical are low on the list. I'd like to urge people who only listen to one kind of music, be it HC, HM, classical, jazz, or whatever, to check out as many different musical styles as possible. Try starting with rap;soca and calypso; R+B; funk; blues; C+W; big band; Japanese, Korean, Javanese, Indian, Middle Eastern + other world folk music; surf; 60's punk + garage atmospheric; experinemtal; reggae; ska; African ju-ju + hi life; Latin/Salsa; soul; and the list/the beat goes on and on. Nancy/Newsshort fanzine/PO Box 1028/NY,NY 10028

Dear MRR,

This letter is to correct a certain Bill Martinson's "Northwest" scene report in #15. Specifically, his Seattle report.

Point #1: this is the most blatant of his errors. Bill, STALAG 13 is from Oxnard, California, not Seattle.

Point #2: The reason why NAKED INCUBOYS haven't gotten much publicity is because they have never played a gig; that is, if they even exist (I've never heard of them).

Point #3: MARCH OF CRIMES is slower punk? M.O.C. are manic thrash at its best. Real fast stuff. But at least I agree, as they are our local favorites.

Point #4: Another new band is FALSE LIBERTY. They've only done 2 shows so far, but are enthusiastic and anxious for more. You forgot us, Bill.

Just wanted to fix a couple of things, that's all. Keep up the good work MRR, and good luck on your zine too, Bill.

Weetie, F.L.

P.S. Any bands wanting to play our scene, call me (206)364-0337. Please!

Hello,

I read Bale's "Knowledge Empowers" column in #15 and have a footnote to his ideas about the state's subtle repression: 2 pieces of legislation are trying to be put through Congress by the Reagan administration. The "Anti-terrorist" legislation and the travel ban to Cuba. The former, if put into effect, would make it illegal to associate with groups or countries considered by the Secretary of State to be terrorist (which would probably include the Committee in Solidarity with the People of El Salvador (CISPES) and the Nicaraguan Task Force. So any art exhibit or gig benefiting so-called "terrorist" (dissident) groups would be against the law. The latter would make it illegal to use U.S. currency to get to and/or vacation in Cuba. The main purpose of this legislation is , of course, to prevent U.S. citizens from finding out what Cuba's like and thus taking as gospel the Administration's and the mass media's portrayals of a country a lot of people don't know about. We're lucky to live in such a free country, aren't we?

I publish an art/poetry journal called Create. It's not a "scene" zine, not a HC zine. Unfortunately, a lot of HC and punk has turned into a thrash/conformist quagmire (not all of it though; there are exceptions). Punk has lived forever from the first caveman that played an anti-social note on his primitive instrument and had fun doing it, to Beethoven to Zappa to Beefheart to the DKS to the MUTANTS to Cale to the guy who does original stuff by himself.

Ron Create/ 16642 Dearborn St/ Sepulveda CA 91343.

CONVENTION UNCOVERAGE

To whom It May Mean Something,

I guess you can count this as testimony; I watched the news reports about the Democratic Convention for hours. And then, there was a 30 second item about "7 visual punks" being arrested outside the Hall of Justice in S.F. The entire crowd demonstrating wasn't even shown; only the most flamboyant people were shown being arrested. The impression the news reports gave was of a "lunatic fringe demonstration" that was "potentially violent" against a weapons-making corporation (not specific) somewhere out in Edge City where no one ever sees. This was merely insinuated in the patronizing 'Big Brother' attitude of Mr. Newsman.

But even in those 30 seconds, I could tell the arrests were bullshit. I saw no one so much as throw a rock, nor saw even any intent of pushing or shoving. As far as I saw, no one even resisted arrest.

I didn't have any idea that those corporations had donated money so generously to the Democratic Party (never mind the Republicans). I found out a lot today by listening to the punks (who participated in the War Chest Tours) on your radio show. I've been putting more and more pieces of the puzzle together recently. Hell, for a long time I didn't even get into listening to punk because all I got was the brainwash hype of the media--the surface noise, so to speak.

I think life would be a little bereft without punk today. Thanks to all who try to get information out about what's really going on....because we're all so isolated. Never say die! Barbara Stepp / Ione, Ca

Dear MRR,

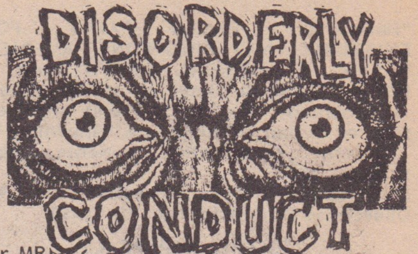
I'm a soon-to-be-seventeen-year-old high school student and I'm getting uptight about registering for Ronnie's draft. I know this is a worn issue, but it's finally starting to strike home for me. I've got a year to figure out what I'm gonna do.

I don't want to register because I think it sucks and I can't support the military. The one government institution that I hold the most hatred for is the military. But- the government has done a great job in intimidating me to register. They're yanking financial aid for college for people who don't register and making the "punishment" for not registering something like five years behind bars, and $10,000. That doesn't sound too cool to me.

So here I sit. Do I succumb to Ronnie's world police, or do I wipe my butt with the registration card?

I'd love to hear from some people who have made that decicion already or have some suggestions. Thanx.

Pete/625 N. Riley St./ Kendallville, Indiana 46755



Dear MRR,

At the risk of making Florida sound like a real hotbed of activity (no, not yet), here comes another letter from the land of sunshine and closed (old) minds. There are several things I would like to share with your readers, OK?

First off, I manage a record store (big chain kind) in a mall. Recently I've had a rash of Christian do-gooders and concerned parents raise hell over my hardcore/punk section. My first reaction was, "fuck 'em". Upon investigating my legal rights to carry and sell any records/tapes I want, I discovered that if local authorities saw fit, they could (A) confiscate "obscene" product, (B) throw me in jail. As a result, I have had to pull certain records and stash them so my right wing adversaries wouldn't take action. Artistic freedom? Free enterprise? Nah. Just stupidity. Think about it: when was the last time you got I.D.'d just to buy a record?

Also related to my job, I feel the need to respond to Paul and Julie of Affirmation Records, and their decision to by-pass the indie distribution system. Although I can understand your position, I must disagree that your solution is workable or profitable. As a retailer, I sell between 30-75 pieces of indie HC/punk a week in a very small market. (Including, in the past, some of your product). OK, so Upstart fucked up. Why not deal exclusively with one distributor whom you can trust and monitor closely? I (and many, many others) cannot order product from whomever I wish. You therefore automatically cut yourself out of every market except the local independent record stores. Granted this is your bread and butter, but if other labels follow suit, retail exposure of real music will vanish. I also stated that your solution wasn't workable. Why not? Tell me how many small record companies are operating today, putting out good shit? How is any retailer expected to order 5 or 10 pieces from 100 different sources? Exclusive distribution can and does work. Ask Important.

Next on the agenda. Hmm. This is for anyone thinking about renting a hall to put on shows. I had no problem until last month. I put together the "Hardcore Holocaust" and am being sued for damages by the American Legion here. Be sure there is nothing around that might get broken at your shows--because it will.

Time to jump on a bandwagon for a second. WARNING TO ALL BANDS: do not open for the EXPLOITED. These dicks showed up at Flynn's in Miami Beach with nothing but their mohawks and their cocaine. They proceded to destroy all of our (DISORDERLY CONDUCT and BEYOND THERAPY) equipment. All the money they made went up their noses, so no repayment. And since we don't do coke (we're not rock stars), no nothing! The EXPLOITED suck musically, ideologically, personally, and intensely!

Finally (whew!), I want to thank all the bands who are supportive of the scene down here. You know who you are, but just so everyone else does too, I'm going to list my favorite Florida bands, OK kids? Here goes (no order): BEYOND THERAPY (fucking great!), SECTOR 4, DISORDERLY CONDUCT (Casey Chaos is God), RAT CAFETERIA (sorry you couldn't play the

"Holocaust"), PAGAN FAITH, FOUL EXISTENCE, NAT KING KONG, AMERICAN WASTE, F, GENERIC DEATH, and NO POLICY. Florida may be a bit isolated (i.e.-behind), but as a friend of mine is fond of saying, "Things are happening!"

Write back with comments, death threats, etc.
Scot Lade/ Orange Blossom Mall/ 4118 Okeechobe Rd/ Ft Pierce, FL 33450.

IS THIS FOR REAL?

Dear MRR (and faithful readers):

As a lot of you already know, there seems to be an upsurge of skinhead violence on the East Coast. But as I have found out, the problem is much more widespread and serious than we realized. Having spent the last 8 weeks traveling all over California and checking out the various punk scenes. I have found it very encouraging to see, many, many friendly and helpful people involved in the scenes, punks or not. However, I did run into some unexpected troubles in Southern Cal. After having seen flyers about some skinhead gig being labeled "Destroy the Faggots" and some other stupid fascist slogans, we (several traveling companions of mine - all from Alaska) decided to really check out how fascist and stupid they (the skins) were. Just the names of the bands made us laugh out loud - (at first!). The bands listed on the flyer were something like this: SS PATROL; SKINS, SKINS, SKINS; SKINHEAD WARNING; ARYAN JUSTICE, JEWISH SHOWERS, etc. Ha - what a bunch of disturbed kids!! Anyway since the place and time of the gig were not listed, we "asked around" like the flyer suggested, but not too many punks knew about it. Finally, some drunken skinhead gave us further details on how to get there.

Fuck!!- it was the most fascist event I have ever been to in my entire life. My earlier prejudice against skinheads turned out to be TOTALLY justified. The place was like a convention of Nazis and KKKers. When we got there, a skinhead band had just finished their set. (I don't know which band exactly, those cementheads all look alike) and people were getting really rowdy and drunk. It looked like the skinhead singer was giving a hundred and one reasons on why gays should be wiped off the face of the earth. Everyone there, about 150-200, had shaved heads. The five of us walked in and all eyes were soon on us. Several skins started yelling out threats and throwing bottles at us. My boyfriend, Tom, tried to shield me from the barrage of flying bottles and politely asked them to stop and we will attempt to leave. For no reason at all, the drummer of the band that just finished playing dove from the stage and onto Tom, punching and kicking like a wild man and yelling for all the other skins to join in on the attack. Thank god some skinhead girl convinced those animals we weren't worth the trouble. The five of us managed to crawl outta that Nazi headquarters back into the street. We stumbled for several blocks, leaving a trail of blood, before some semi-punks saw us and drove us to a nearby hospital.

Well, all that is history now, but the message remains clear. A lot of those so-called "Proud" skinheads are both a menace and a threat to the punk scene. They seem to get their pride and childhood fantasies from beating up gays and others who don't look like them. Right now, from the mindless slogans of ther fascist flyers, their most immediate victims seem to be gays and mods, but it's just a matter of time before their list extends to include you and me. Remember, the Holocaust happened because people remained indifferent to the miseries of others as long as they themselves were not on the immediate hit list. I urge all you punks wo really care for the scene that you worked so hard to create, to unite against these fascist skinheads. One, two, three, or even a dozen punks will not do, it takes a cooperative effort to stop these Nazis before they get too big. It takes all of us to fight their violent ways. From the fact that not too many punks know about these skinhead gigs, they seem to be pretty much underground. Don't let these animals ruin our scene. It's bad enough that their mindless violence has been stereotyped as a normal punk lifestyle by others on the outside looking in. Stop fascism; it will only destroy.

ANARKY UNITES!! - Carol/Juneau, Alaska

CREATIVE ANARCHIST STATEMENT

Dear MRR,

Gang mentality promotes forced conformity, brutality, and repression of freedom. Gangs do not respect human rights and therefore (although on a smaller scale) are no different than governments. Gangs are no different than governments. Gangs operate on the same principle as Hitler's goon squads. The similarities are striking! Actually then, gangs make good cops + marines. They are pawns (whether they know it or not) of the police and the U.S. government. They help destroy the punk community for the police and government. They do the dirty work (knowingly or unknowingly) for the president, just like the Nazi goon squads did the dirty work for their fuhrer. There is no doubt that right wing extremist groups see an opportunity to infiltrate punk through these gangs. This is dangerous.

The gangs' goon squad actions condemn them as being very fascistic. Their words of "@narchy"are nothing but hollow lies to cover-up the truth: they are pawns of fascist interests. Boycott all gigs of bands with gang followings.

VIOLENCE GROWS

Dear MRR,

At the J.F.A. gig at the Mab, some joker named Mark Dagger punched out a kid 7 times smaller than him for landing on him after doing a stage dive. First of all, this guy himself was dancing so dangerously that he kept a lot of people from having a good time. Secondly, he was deliberately jumping up onto a lot of people, attempting to get on the stage (which wasn't at all necessary because it wasn't that crowded). After he got on the stage, he would pile off, bringing 5 people to the ground. That isn't unusual at a gig, but when another guy jumped off,

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This is an open letter to all the other fanzines and other involved people. I want to talk about two things, the first is what apathy and a monopolistic environment has done to the Phoenix scene. The second topic is how I feel about punk in general.

The Phoenix punk scene is in trouble. It has the stifling combination of an apathetic following and a promoter who monopolizes the shows. Tony Victor is the only person in phoenix who regularly promotes punk/hardcore shows. Doing a punk show is a risk, but the risk is greatly reduced when your the only game in town. I have two main complaints with this monopoly situation. The first is that there is a small group of bands that are "in" with Tony or that he happens to like that get a disproportionate number of the local bookings. Other bands get little chance for exposure. The other complaint is that there is no incentive to increase the quality of the shows. The people in Phoenix will keep going no matter how bad the P.A. or how big of dicks the people at the door are or how hot the venue is becase it's the only thing to do. The shows have become quite routine; the same faces the same local bands and the same L.A. bandsover and over. There is no incentive or effort for improvment. The people in Phoenix are too apathetic to do anything about it. Even when ticket prices start creeping up there is little complaint. The local bands have gotten predictable too. The same bands have been playing the same sets weekend after weekend. No band seems to want to take any real risks. They don't want to put on there own shows and really get involved. The bands rarely make their own fliers any more. The bands all sit back and wait for Tony to ask them to play a show. It seems that alot of creative energy has fallen to the wayside. I think that it has become too easy for a band to sit back and do nothing yet still get gigs. The bands haven't challenged themselves to do more than the basics.

Overall this has led to a dead and boring scene. The only solution to this situation is for the bands to get off there asses and really get involved with the whole thing. The message of the band must be expressed creativly on all levels. A band should create its own art, music, mode of dress and language. The bands must work to bring their music to as many new people as possible. It is wasted effort to play to the same faces all the time. New people mean new energy and new ideas. In Phoenix there is no effort to bring new people into the scene and the energy is getting all used up and the ideas are getting worn out.

Latley I find myself thinking "What is so great about all this?" I remember when Phoenix had alot more people really involved. I told a friend of mine that I was thinking of getting some people together to put on shows and my friend said "But Tony won't like that." I said "My god, Tony has never been exclusive rights to put on punk shows in phoenix!" People are now so passive it is pitifull. People have forgotten about what the scene was about; creativity and involvment.

I find that punk in general has gotten too predictable, too defined. Over time rules have been accepted that define and limit what punk and hardcore should be and very few bands are trying to break down the walls and bring in new ideas. To quote WHITE FLAG "Punk rock has become what punk rock had set out to destroy". So now it is time to reject the label. It is time to invent new words and new ideas to express what we feel. But how many punks are ready to say punk is dead? Not many and for many reasons; "Punk is the raddest, what else is there?" It's not that the music is dead it is that it's time to smash down all the accepted ileals and start fresh Let me compare punk to a cue ball in a game of pool. Punk has changed alot of the look and the sound of music today, yet punk itself is basically unchanged. Like the cue ball it set alot of things in motion yet it remains the same. Without punks influence many of todays stars would be nowhere. CULTURE CLUB, ADAM & THE ANTS, BILLY IDOL, THE GO-GO'S, X, THE STRAY CATS and many others can trace their roots back to an early exposure to, or involment in punk as a basis for their style and/or sound today. But punk is the same as it was in 80-81. Now its time to change the shape, color and everything else about the "cue ball" and see how the game changes.

This letter is being sent to many fanzines and people all over the U.S. and abroad. Publish this letter if you want in your fanzine. All responses are welcome and the interesting ones will be published later. Thanks

Michael C.
Phenis Fanzine

352½ E. Windsor Ave
Phoenix, AZ 85004
USA

hitting him, he got up and slugged him pretty hard. Again, this guy was a lot smaller than him. As if that wasn't enough, he followed the kid into a corner and smacked him again, this time flooring him.

When another guy about his size "fought back" to this monster (while thrashing), the guy tried to pick a fight with him and said something like "I'm just trying to have fun!". SO ARE WE!!!! JS/ J.S./ San Francisco CA

TIME TO SPEAK OUT

I'd like to bring up a subject that has been invading shows for some time now. This being the attitude of some individuals who like to literally fling their fists in the direction of some poor slob's unsuspecting head or face while thrashing. There is, of course, a certain amount of harm that is expected if a person is going to thrash, but when it comes to these few individuals, I feel I have to wait until they're finished thrashing until I feel it's safe enough to not get thoroughly smashed. The point is, I don't want to be standing on the sidelines when I want to be thrashing, all because of a few shit-faced 250 lb. gorillas. The 'pit' is there for everyone, and if some people can't realize the harm they can cause because they're too fucked up, then they shuldn't go into the pit at all.

I've seen a lot of good friends come out after a show, including myself, looking like the Elephant Man, because of those few who swing their "beef" around (I say "beef" because it's obvious they have no brains or consideration for how hard they hit, or who. It's a kind of prime example of the "American Way"; you have to be on top. We are the ones that are hurting from society's evils, and yet we are fighting among ourselves within the scene. We should all have a little more respect for ourselves as well as others, in order to get somewhere.
E.M./ Berkeley CA

DEAR MRR:
I try to make my thoughts and feelings plain to see in fucked up society. I'm strongly against racism, society as a whole, and war: We should be worrying about these and other issues, but what the fuck is thiz!? Gangs?! Now everybody is too scared to go anywhere, in fear of being jumped by a gang, just because you have SUICIDAL TENDENCIES on the back of your jacket. It doesn't mean you're a trendy jerk just because you happen to like a band who is actually getting more exposure than just playing in clubs, such as the DK's.

There are no skins, punks, no Oi movement, no CRASS, everybody is a PUNK! Don't sit there and fuck with people who like the DKs, fuck with people who wear "REAGAN/BUSH 84" hats! We've already got 280 million people against us, we don't need to fight in our own little world, we have enough problems as it is.

Go to a protest, shake a "skin's" hand, don't punch him. What's next after gangs? the punKKK!? Be strong, resist, fuck society. Butch Pyro, The Creeps, 7 Ute Trail, Manitou Springs, CO, 80829.

Dear Tim,
Two things (corrections from what you said in MRR #16). First, there were plenty of punks at the punks/skins football game, and they were "no dummies". We started with touch, and the second half was tackle, with skins and punks (people) playing on the same team. We all beat the hell out of each other and had a great time. Second, during the convention there were skins arrested. It wouldn't have done any good hitting every demonstration (there's lock-up for 3 days after the second arrest). We made quite a few. No borders, no boundaries, no stereotypes, one world! A guy with a shaved head. Carl/ S.F.

Dear Carl,
I stand corrected, both for my inaccuracies in reporting, and in my stereotyping. My fuse got lit by all the mindless violence I've seen lately (like one of the kids who was heavily involved in the War Chest tours getting the shit kicked out of him at a gig by skins, the evening after he got out of jail. He got creamed for trying to break up a fight. He got more of a beating from 'his scene brothers' than he did from the cops!). But that's not a good enough excuse for stereotyping. I should have been more specific, and accurate.

Next issue, MRR is going to devote a bunch of space to the 'gang mentality' thing that's happening in many scenes. Hopefully, we won't be refering to a 'skins vs. punks' thing, but to the contradiction of being involved in a scene, for wanting unity, but using brutality, physical intimidation, and bully tactics to "rule". That's the opposite of what most of us believe. Finding that common ground, and trying to overcome that gang mentality (which, you're right, is just the same as what the state exerts on us) is going to be a tough nut to crack, especially while trying to not stereotype. The problem is not punks vs. skins. It is thinking vs. thuggery. Tim

Dear MRR:
This is a letter from a socially isolated person in out-state Nebraska. I'd like to comment on the last issue of MRR. Scanning through the letters page, it seemed to me like almost all of the letters were from people who thought that hardcore attracts an undesirable element. I'm speaking of the mindless violence and fights which seem to often occur at shows. All of the letters I read condemned this, and rightly so, but the question which I would like to pose is this: can the people who write these letters think that they represent the majority of the hardcore scene? Those people who cause the violence at shows and etc., are part of the scene too. In spite of a large group of 'thinking punks' who hold up an idealized view of the whole hardcore scene as an intellectual forum with a potential for social change, I think we have to face the facts that there are many people who are only attracted to the music and the scene in general because of the violence angle.

The point in all this is that there is an element of the scene that doesn't care about social justice or about creating an ideal society; they just want to satisfy their desire for violence I don't want to support this kind of behavior, but I'd like to point out to your readership that the people who organize the shows and promote the scene have a responsibility for the actions of these people.
John VonSeggern /THE BOAT PEOPLE/ PO Box 366/ Grand Island, NE 68802

Dear MRR,
I'm trying to get a zine goin' in Alabama. You probably think there are no punks in Alabama, but there are a lot more here than where I'm from(Kankakee, Ill). In Illinois, people would say I was stupid, and put me down for wearing BLACK FLAG and KENNEDYS' t-shirts. They haven't even heard of them. But when I moved here last month, I was in punk heaven. Groups don't play here, but that's what we're trying to get them to do. And we got to get out zine going. Send stuff to-
Joe Krecioch/ 954 Carlyle Way So. #550/ Mobile, AL 36609

Dear MRR and MRR Readers:
I'm a 16 year old punk who is trapped in the juvenile justice system. I'm writing this as a warning to all youths who think that they are "free". You are not! At any time before you turn 18, your parents can put you away! They can throw you up to the courts or put you in a mental hospital. They can make up lies that can put you away for the rest of your adolescent years. Once you do a crime or get thrown in, the system owns you! That means that they can make you do anything that they want you to do! Most of the plastic people (system people) are fascists and like to make you dress conservatively. You can't even listen to certain kinds of music. And they can force religion on you, too! They have the choice to do it all.

After you stay in juvenile hall for a while, they can stick you in boys' and girls' homes and into institutions. They use the lame excuse that you are "unfit for society" and they put you in the "non-profit" homes that charge $50 or more a day! Some can run up to $800 a day for "intensive treatment".

I live in a unique home that makes the "group" the rulers and gives each individual the power to punish you. These kids can run your life here. Most kids are corrupt with their power and can do unfair things to you. The rest of the "group" condones these things and they don't want to interfere. I've been stabbed , cut, strangled, hit, kicked, and nothing happened to anybody!

You can't fight against their fascism because they say, "Well, that's the policy, and if you don't like it, we can send you someplace else." and that means juvenile hall with a "shit mark" on your record. That mark means that your next "home" is gonna be considerably worse. If you do make it through a home, you'll be on probation 'till you're 18, with the option of 'till you're 25 years old. If you disobey your parents or do something your P.O. dislikes, you can do 6 months time and your probation sentence is longer!

One way to get out of the system for a while is to run away! The pigs don't have the time to chase the runaways when they have murderers and speeders to chase around. They'll only put a bench warrent on you, so as soon as you do a crime, they stick that on you with the crime. There is no other way to fight the system except for unity through protest. We must stand up for our rights and fight the system! V.O.F. is "Victims of Fascism" - it's my organization to fight the nazi-system. Join us by writing in ans saying you want to join and help. Until later, Chris Hobbs/ PO Box 1145/ Corona, CA 91720

Dear MRR:
HI! My name is Ginah. I'm 16 and have been into punk (whatever you wish to call it) for about 5 or 6 months. I'm sorry to say that I've only been to one show in that amount of time. Why, you might ask? Because of my mother, that's why. Being the daughter of a "Born-again" Christian my activities are very limited. The only way I get to hear the music is by taping off of the radio! She won't let my buy anything that has to do with punk. I barely get by getting zines! She says that she doesn't approve of them at all because they all encourage rebellion, hatred, vulgarity, etc. I don't know what to do! I have no friends, I mean friends who are into the scene, mainly because I can't commune with any. It's like I'm being imprisoned! I have no freedom! I will be seventeen on the 1st of September. I know that I won't be able to do anything!

I have a pen pal who lives in Pennsylvania. He's the only punk I really am in touch with. I have to hide his

letters from "you know who." He sends me flyers and stuff. It's nice but not quite enough. There are so many things I want to do to get involved, but I can't. I'm so sheltered. I have to eat, drink, and sleep Christianity. I'm miserable.

I would leave home, but uh, okay, I'll admit it, I'm scared. I mean, where do I go? What'll I do? Like I said, I don't know anyone.

I can't really express my emotions in peace. If I get angry about something, I have a demon. If I have a miserable expression on my face, which most of the time I can't help, I have an evil spirit in me! I mean come on! "I'll pray for you" she says! Ugh!!!

I know this is a long letter, but I"ve got to get this off my chest! Please understand!

Oh yea, I missed my Junior year in high school because she didn't want me corrupted by the punks at Santa Monica High. I don't know if I'm going this year or not. What'll I do? I really need help! Please!

She's a hypocrite! A couple of months ago she used to go down to the Cathay with some Hollywood Christian group and "street witness". She used to come back telling me that those punks didn't really want to be punks, that it was just peer pressure. She said that not one punk down there who had mohawks wanted one. Is that true? I hope not!

Look, I'm proud that I'm punk, if that's what you want to call it. I am. I want to get more involved but I need support. I try to do as much as I possibly can, really I do!

Well I suppose I've said everything I can. I'm partially relieved. I don't think I can stand it any longer.
Ginah/ 1705 Pico Blvd., #149/ Santa Monica, CA, 90405.
P.S. If anyone is interested in communicating with me, write. I hope you would print this. I need to know that someone really cares.

ON THE POSITIVE SIDE

MRR:

I'm writing to tell the readers about an incident that occurred at my school. It might give people some inspiration that their efforts towards changing things for the better are not futile.

I consider myself lucky to be a student (financial aid pays for my tuition). But, I attend a shitty, money-hungry community college that opened 3 years ago. It reminds me of a fast food restaurant or something. The art dept. there had 2 rooms--they lost one to another computer lab! Now there is 1 art room, okay, a pretty limited facility.

Well, my friends and I decided to join the Arts and Humanities club there that puts out newsletters and organizes the art shows (about 10 people). Most of us didn't have much money so we painted on wood we found in the garbage or condemned buildings (the town has a lot of cool garbage). And, some people decided to put on a show called "transformations," or in other words, 'art from found objects'. Someone built a 15-ft. DNA molecule out of wood piano keys, and other misc. sculptures and assemblages were made.

We got permission from the Dean and Administration to have the show for only 1 week. He had everything against us because of our threatening looks, and because we liked to hang around the art room door. Needless to say, when he saw that the signs for the show were being painted on an old car hood and us dragging all kinds of "offensive" stuff up to the art room he stopped the whole show. He told our friend (the Art and Humanities club president), that our stuff was GARBAGE and it was to be censored!

Meanwhile, a lady I did some art work for wanted to write up some local newspaper articles on the club's activities and the show. She thought it was a great idea, and what we were doing was good. We had good intentions. Our city was being rebuilt and we found a lot of unusual objects laying about the town, like debris. A lot of stores burned down, and some were condemned because a freeway is coming through, others are remodeling because it's becoming a "college" town. We were just taking the debris, and making it into something worthwhile, for the people to look at and wonder about.

Well, we sent copies of the articles to the Administration and they changed their mind. Plus, my teacher told the Dean that the only time an art exhibit was censored was in Nazi Germany!

The opening night of the "transformations" show was a victory! All of our motley friends were there, and all the passerby said: "It's about time they had an interesting art show up here!" (25 pieces in all).

It was a great feeling to be able to show a close-minded administration they were completely wrong. And we used no vandalism or violence to achieve our request. We played it smart and won!

So, being involved with a system can help change things, anything is possible but you have to start somewhere, no matter how small, like what we did, but, it's a start. Carrie Kelly, age 19/ 219 N. Center/ Royal Oak, Michigan, 48067

To the FEEDERZ, in response to their LP, Ever Feel Like Killing Yer Boss?
Now boys,

Your sexual hate isn't cute or taken as just a joke. Many of your lyrics distort the subtle underlying sexist positions of the Situationist International. Previously, I considered it either my imagination or not distinctly dangerous enough to eclipse my openmindedness towards their "valid" viewpoints. Even though the S.I. were predominantly all men, their chauvanism didn't pop up too often. You, however, spend half your time insulting people's bodies and sexual behavior. I thought calling someone a "bitch" was reserved for shallow, submissive sheep who haven't brains exercised enough to stand back and look at the totality of the situation, and hence, with swollen tongues, lash back with irrational absurdity. If your eruptions of hatred and violence is directed to a personal experience (notice, you're being given the benefit of the doubt, even though there isn't much benefit in doubt) then why do you express it with such dangerous generality and vagueness? By doing so, you are suggesting that men should consider women as pillaging toys upon which it is OK to stick "broken bottles". You also, in "Jesus Entering From The Rear", slag homosexuals. I don't mean to hurt your "feelings", but your outward impression suggests that you too prefer men's rather than women's company. Factions (sexual, racial, geographic, etc) are tools of the spectacle, and to breed factions is counter-revolutionary. Granted, boredom is equally as counter-revolutionary but you're raising your standard of boredom at the expense of true subversion.
Paul Praver (ex-HEART ATTACK)/ 176 Schenck Ave/ Great Neck, NY 11021.

P.S. I was attracted to the FEEDERZ by your great comic strips and was really disappointed by your lyrics. Disappointment, not spite, is this letter's motivation.

Dear MRR,

I've often read in MRR letters that go like this: "Your ideas are OK, but you seem to be like Communists". McCarthy still seems to be in these people's heads.

There is a badge here in Germany which reads, "Say just one thing right, and they'll call you a communist". I can't understand why punx are afraid of communism. Look, the things happening in the U.S.S.R. Poland, East Germany, etc., are called "communist" or "socialist", but in truth it's just capitalism, like in the U.S., West Germany, or Japan.

In West Germany, commies have a lot of discipline and organize demonstrations, etc. They are very important for doing political work, but they don't influence many people. I think they are isolated, just as the anarchists are (who are freer in their thoughts and in the way they fight for a free society--a society without any police, authority, repression, power, religion). And why do punx have something against this goal? I still believe we can all stand together against the people who want us to live like zombies.
Agi Zours/ Warmsdorfstr 33/ 2350 Neumunstr/ W Germany
P.S. I run a zine and am looking for some individualistic punk bands to write about themselves for my seventh issue. Write if interested.

Dear MRR,

As is the case with many others, I am moved to reply to Mykel Board, specifically to a couple of sentences in the 8th paragraph of his column in #15: "Women, homosexuals, commies, anarcho-punks, are just collections of individuals who are no less (often more) fucked up than the rest of us. By defining themselves as belonging to this group or that, they cut themselves off from the rest of humanity." Gee whiz, Myke! Females are "defined" as "belonging to....that group" due to the mere chance of fate of being born with a puss of pleasure instead of a veined flagpole! Hardly do they "define themselves" as women--it's not something over which there's much choice. You should know that by now, y'old fart!
N. Breslow/ NY NY
P.S. "...the rest of us."???

Dear MRR,

Mykel Board's column in #15 was excellent. I can see high school and college students reading "The Complete Works of Mykel Board" in 400 years, just as Shakespeare's writings are read today. But I still think that Jonathan Swift was serious about eating babies.
D Void/ 16 Wawaloam Dr/ Quoanachantog, RI/ 02891.

Hi MRR,

After reading Mykel Board's last column where he puts down his opponents instead of answering their questions, I truly feel he is a sexist with an asshole for a mouth-- because all that ever comes out of it is shit.

I'd like to deal with some of his stupider answers. He answers Juliet Belman and says that "violence (rape) is incited by feminism. not by pornography." What a bunch of bullshit. Feminism has not been around too long (maybe 20 years), but rape has been around for a long time. Sexism is the main cause of rape, and porno can make the "sexist" individual more violent towards women and children by degrading them to the extent that he "knows" he is "better than them". When feminism finally came about, it was not that there was more rape, but that there was more reported.

And his answer to Liz Plazo, saying she associates sexual liberty with violence. In her examples I see no sexual liberty, but a lot of sexism and violence in such weird ways (girl who's family is shot and she is beaten and raped) that pornography definitely glorifies as by saying "the girl enjoyed it". Pornography glorifies sick and disgusting violence, not feminism. I bet those kids in Sri Lanka will love the idea in 5 or 6 years.
Chris Marth/ 3840 Lakecrest Dr/ Bloomfield Hills MI 48013

Dear MRR,

The addition of Debbie Dub to the zine has caused me to renew my interest in MRR. Up until this issue, the politics in the publication have been incoherent (such as Mykel Board's crypto-conservatism) or inconsistent (Tim Y's wavering between authoritarian anti-capitalism and anti-authoritarian capitalism). I look forward to more consistent anti-authoritarianism from Debbie. I would also like to see more articles about the trials of those busted at the Democratic Convention (of which I'm one), and more by Louise Billotte (whose piece "Friendly Fascism" was great).

The article by Gerry Hannah on the Peace Movement is made up of mostly good analyses, although my question is this: how can an anti-statist be a supporter of nationalist statist movements such as the I.R.A. and A.N.C.? Anti-statists, in order to maintain integrity, must oppose all states, no matter who runs them; this opposition also needs to apply to states-in-embryo. the Irish Republican Army and the African National Congress are certainly statist organizations, as their own names and objectives testify. The situation of anti-statists seems to be the hope that during the crumbling of the status quo, the resulting power vacuum will allow the people to organize by and for themselves without the "benefit" of any hierarchical imposition from above.

On the subject of voting--everytime I hear the "lesser of two evils" argument, I feel like puking. All voting for the lesser evil has done throughout history is to cloak the repressive institution of the State in a "progressive" disguise. For marginalized dissenters, every form the state adopts is just as nasty as the last. Bourgeois wimps and liberal democrats will urge you to vote for "their" candidate or for a worthless nuclear freeze, but it only perpetuates and legitimizes the existing social order.

To get to specifics, is Tim implying by his statements that Mondale will not murder "thousands of Latin American peasants and freedom fighters"? Does he think that Mondale is not a "democratic fascist"? Or that he will cut off aid to the Contras in Honduras and Costa Rica? C'mon Tim, wake up! Mondale helped initiate: the MX, Cruise, and Pershing deployment plans; the Rapid Deployment Force; U.S. military aid and advisors to El Salvador, just to name the more outrageous actions of the Democrats. Let us not forget that it was the Democratic Party that brought us WWII, the Atom Bomb, Korea, Vietnam, Watts, Chicago, and the recent repression here in liberal S.F.

Let me put the anti-voting position another way. If you vote, you are saying that dissent and attempts to sway decision-making in this country is only legitimate one or two times a year. To vote also means that you believe in majority rule. If a majority of those voting choose Reagan, then they will expect the rest of the voters to abide by their decision, or else be a hypocrite.

As to the assertion in both Tim's and Jeff's columns that we must use every means at our disposal to influence decision-making, I say bullshit. Voting is minimally influential; what is more influential than the barrel of a gun or a nuclear missile? What they are presumably saying is that we need to use every means at our disposal to "legitimize" ourselves in the eyes of the media and Middle America. Again, I say bullshit. You can't change anything by voting any more than you can break people out of a deliberately induced apathy by being afraid of scaring them with a blue mohawk. Social relations won't change if we refrain from engaging in activities that some people consider to be in bad taste.

Life won't change if we stay at home. So get out on the streets, where all important decisions should be made (by the public, in public) to agitate for what you (we) want. On the streets, we are all leaders, so there are no followers and therefore no leaders. we need to reclaim our lives and to destroy the things that would destroy us. Down with bosses and cops! For a creative social revolution!

Blueberry/ P.O. Box 40400/ S.F., CA 94140

Dear Blueberry,

Can you chew gum and walk at the same time? Gimme a break! If voting "legitimizes" the existence of the state, to you, then that's your problem, and in your head. I went to great lengths to explain that it's what's in the mind of the "voter" that dictates such an axiom. I don't think voting will change the fundamental structural problems that exist in a capitalist society. But I do think that in case like this election, my vote may have a small affect. Perhaps Mondale wouldn't be able to move as fast and deliberately against Third World revolutions (caught in his own liberal rhetoric, as was Carter who's administration saw the revolutions of Nicaragua and Iran reject U.S. influence). That's just a "maybe", not a given. And for me, that "maybe" makes it worth voting, makes it worth breaking out from the self-limiting dogmatic straight-jacket you're in. It's one thing to want to be "ideologically pure", and another to be realistic about the state of affairs we live in. I have no illusions about the Democrats being anything but a front for certain sectors of the ruling class, but until "the people" are in a position to challenge that class, I refuse to be relegated solely to the streets (where little is happening, decisionwise), and will agitate there, as well as anywhere else I can think of. Tim

Dearest Debbie Dub,

I was disappointed to read your debut column concerning the sensitive subject of voting.

I felt you said a lot of fucked up words that sounded splendid together, but you neglected to really say anything that was backed with subjective (never mind objective) intelligent thinking. For instance, "Each person holds the key to freedom in their hands. Use it! Don't look to Walter Mondale, or Jello Biafra, or Debbie Dub to lead you to salvation." Come on Debbie, wake up to the real world! If we all held the key to freedom and were (more importantly) able to use it as you instructed, 'punk' music, and the attitude that accompanies it, would not exist. I spend every day of my life rescuing my key from the pits of society!

And furthermore, as far as voting is concerned, yes, I play the game! I feel as long as I can find things wrong with this severly fucked up government of ours, it is my obligation to utilize every possibility that may bring about some kind of change.

In your own words, Ms. Dub, "The change will not happen overnight"..."the fight won't be fair"..."but we can win."

Holly Page/ 5233 Shilato Wy/ Carmichael CA 95608

To all punks and other people who don't vote,

I'm really sick of reading "Reagan sucks" in fanzines and on walls, and then talking to punks who say, "I don't vote: I don't believe in the system." Listen, you're in the system, like it or not.

Part of the Republican re-election stategy is to say that Reagan was elected by the largest landslide since F.D.R. That's true, of people who voted. But 50% of eligible voters didn't vote! Reagan was elected by only 27% of all eligible voters, and that's disgusting. Now, many people who voted for Reagan in 1980 are disillusioned and won't vote for him again in 1984. That means that if only 30-35% of voters vote against him, he will lose. You may not think that Mondale is perfect, but do you like Reagan more?

If you haven't registered to vote because you're afraid of getting drafted, don't worry. The Selective Service and voter registration bureaus are completely seperate organizations. They can't get you legally for registering to vote. The way they get you is by Social Security numbers.

Most of the time, when you feel like you can't accomplish anything, it's because you're not trying. Writing songs is wonderful. now, back them up with your vote! Remember, not choosing is a choice too. If you are eligible to vote, and don't...it's like voting for Reagan! You have no right to complain if you refuse to make a change.

Rain Perry/ 3875 Telegraph Rd #a-171/ Ventura CA 93003

Dear MRR:

(and Mike Zabo, Montreal, Canada)

In early June, while standing safely to the right of the diving zone at a large NY Club, I was dived on by a friend and suffered the same injury as Mike, with the same plates, screws, and bone grafts. I went from a good job to welfare. From a dancer to crutches for nine months. Hardcore can be dangerous when people can't handle their various highs, and, in those states, can't see who or where they are smashing. The same is true of highway and sidewalk. Now I hang out and go to shows on crutches. The accident hurt body and mind, but being deprived of the music would be much more damaging. I sympathize with Mike stitch by stitch, pin by pin; but my sister broke her leg stepping off her porch stoop in suburban New Jersey. JJ/ 83 Clermont Ave./ Brooklyn, NY 11205

Hey MRR:

In response to the pro meat-eating arguments expressed in a couple of letters in MRR #16 and anywhere else, I'd just like to say that I personally don't eat meat because when I look at an animal I see myself. When I look at a plant I don't. That is it in a nutshell. Pro meat-eating arguments about teeth, nature, history etc. are irrelevant because human beings in today's world have the power to choose to eat meat or not. Nothing stands in our way but our tongues. Let's not fog the issue with lame excuses. Dennis Worden/ P.O. Box 192/ San Juan Capistrano, CA 92693

Dear MRR,

My name is Anthony, and I put out Raveup fanzine. The reason I'm writing is because I recently lost my mailing list and I owe a lot of people copies of my latest issue. Since I don't want people to get cheated, please, if you haven't gotten an answer to what you've written, please write again. Sorry! Anthony Illarde/ 4229 W Roscoe/ Chicago IL 60641

MRR,

Here goes what will probably go down in history as the saddest, least exciting scene report ever submitted. But I'm hoping that by writing this, some bands out there will realize that a scene does exist here in Moscow, Idaho.

We don't get many gigs here, but the ones we do are sold-out shows. So, if there are any bands that might be interested in playing here and would care to make Moscow a better place to survive for us social misfits, please write me: Tess/ 1061 Hwy 95 N/ Moscow ID 83843, or call (208)883-0770. Thanx.

Dear MRR,

To everyone who sent me something, asking for I REFUSE IT! stuff in return: I don't want to swindle anyone. I planned to send all of you our 7" EP, but it is taking much longer than I expected to be ready. I will send it out as soon as possible. Sorry.

Also, I have some questions for a lot of guys around the U.S., for instance Contempt zine: what about the $12 I sent? I'd at least like the "Cleveland: Dead And Alive" tape. And what about Chainsaw fanzine in Pennsylvania? I've been waiting 2 years for their stuff. And Mykel Board (I like your columns in MRR; they're a "different" voice from out of the crowd), the U.S. Postal Service has got to be faster than the Polish Postal Service.
Stefano Bettini/ Via 27 Aprile 4/ 50124 Firenze/ Italy.

Dear MRR,

I have a big problem. I'm sentenced to die in the Maryland state gas chamber. I appealed this to the court, but they upheld my sentence and said it's OK to execute juveniles. I don't like this one bit. I was 17 when I got in trouble and should've been treated as a juvenile. Now our fair government is trying to kill me and no one seems to care. I don't think that's right. How do you feel? write and let me know. A subscriber.
Jim Trimble/ 161658/ MD State Pen B546/ 954 Forest St/ Baltimore MD 21202.

STATE OF THE UNION

Dear MRR:
I've only recently been reading MRR or I would've written before about this. This is to let you know about what is really going on in Boston, MA. The ONE VERY SAD FACT is "there is no punk scene." That's right, and by punk I mean there's no scene that promotes individuality or awareness or concern for any of today's issues.

Seems to me like all the kids who gave a shit a few years ago are now sick of not earning any money. At 6165 they play heavy metal because it's the new cool music. What really kills me is that the kids who go to the shows not only have let them get away with it, they eat it up.

In Boston, being a rock star is what's cool. Even with the people who said they used to care about what happened and about what society was doing to them.

So I'm calling to people in the Boston area! Or anywhere! I want to know if anyone still believes that what you do can change things a little. Please write to me--we need a scene in Boston that can rise above this rock star shit and give people some music to think about again!
Thanx, Alexander/124 Glenville Ave, #3/ Allston, MA, 02134

Dear MRR:
In response to "Is this Boston, Not L.A.?", #15, July '84:

Rat: you have got problems! Seems to me that you are more into the way you look than anything else! Who cares what people look like? What does it mean? I recently moved to Boston but that's not the only place I'm disappointed with. So-called "punk rock" has been twisted and turned from something real into just another trendy fad where there is no individuality in either personality, way of thinking, or appearance. These people think and act like all the assholes that they say they are rebelling against. They use labels like hippies, punks, grits, fags, skins. . . . .Are they describing the way someone looks or are they trying to make everything fit into some certain order they have been conditioned to? Why can't people just wear what they want, say what they feel and make up their own minds about different issues and music instead of thinking, dressing, and doing as whomever they think is the coolest? It seems more logical, don't you think?

Tired of writing. Too much to say. Page/9 Anderson St., #2-F/ Boston, MA 02114 P.S. Chris, if you read this please write!

Hi Max R'n'Roll,

I'm one of the musicians that appeared on the West Berlin cassette compilation, Inferno II. I was heavily disappointed in your reaction/review. at first my band had a good laugh when you called the '77 punk of the FUCKERS "cool blasts". Ha Ha. Funny joke, though I really like their stuff and most of the music on the tape. That's the second important point. You (Tim Y) slagged off the rest of the bunch of bands because of their quality and non- perfection of the music. I think most of the songs have good/great ideas. Maybe you prefer the Idunnohowmuchchannel-studio-crap of the heavymetalrock'n'rollcultpunkand so on bands, who practice 20 years, but then it seems that you're wrong. Punk was, and is, the 5 minute fame, quality's mediocre, and the rejection by people who listen to the ROLLING STONES, BOWIE, etc. Punk, in the very meaning of the word.

I don't write because we want to make money (we get none for appearing on the comp). It's your attitude in condemning even a tape for being amateurish. What the fuck? Punk isn't perfection!!! Don't listen just once to a tape and fire it out the window. We put some hope into what we did. You, as a worldwide mag, have a big responsibility to encourage punks everywhere. But don't expect everybody to go running to expensive studios, wasting money for shit that no one needs....just because you like HUSKER DU's Metal Circus LP production. That's a load of shit. If someone has the chance to spend a lot of money, fine. We don't. And after all: it's punk, not heavy metal.

Oh yeah, you even forgot to mention that the sampler contains (a) a do-it-yourself info/lyric shhetbook, and (b) the price, of $3.50, including postage. Did you think that after your review no one would want the tape? Spell that U.N.F.A.I.R.
Bruno/ guitarist for the CRAPSCRAPERS

Dear Bruno,

I merely said that "I think" that most of these bands recorded too early on in their existences. I still feel that way. As you might be able to tell from other previous reviews, I'm not a big stickler for high-priced production. But with 'garage' quality tapes and records, some capture a certain 'charm' of grunginess, and some don't. Sure punk is at its best with spontaneity and innocence, but that often can only appreciated by 'being there' or knowing the people in the bands. It doesn't necessarily translate well onto vinyl or tape. I can only say that you feel one way, and I feel otherwise.

But, for those who want to find out for themselves (and then perhaps write in with their impressions on this issue of 'garage tapes'), here's the address again. It's: S.F.V./ c/o Andreas Thome/ Heidereuterstr. 11/ 1000 Berlin 20/ W Germany. Let us know whether you felt this is a meaningful addition to your collection, or not worth the price, etc. Bruno, I sincerely hope that you are right. Tim

To any and all bands:
Hi, I'm a 15 year old punk from Eugene, OR. We have a decently sized scene here with only one problem: not enough shows (as most scenes are). I'm trying to cure this problem by promoting shows in my area with local and out of town bands. If any band would like to play Eugene, please contact me and I'll try my best to arrange a gig for your band. The gigs I put on I make absolutely no profit from for myself. All of the money we make goes to the bands, P.A. system, advertising, etc. So please contribute to our scene and play in Eugene. Thanx a lot Bryan Dunn/ c/o Underground Productions/ 3662 Vine Maple/ Eugene, OR 97405

Dear MRR,

When I first got into punk, my folks didn't care--thought it was a phase or something. Well, now they're worried. So now I'm cut off from my "punk" friends and can't go to shows, even though I haven't lost touch with what's happening.

My folks sat me down recently and asked me what the 'movement' is for and about. Well, I couldn't tell them. I tried to tell them what it stood for and I found myself asking the same question. I told them we were against war, racism, and for peace. They asked what we were doing about it. I had to say I didn't know. In my mind's eye, all we're doing is telling each other what we already know. And we can't make a difference when no one else knows what we're doing. --if we're doing anything. When I stand back and look at a bunch of punks, all they look like is the people who go to Salvation Army for supper.

So, I sat myself down to have a good think. I thought, "how can you make changes on the outside?" You can't. My folks think we're all nazis or something, and we're going to overthrow the government. Even if we were going to overthrow the government, we'd have to be on the inside. A judge has almost as much power as the President. We have to stop looking like shit and get up in those places. When I was in London, I saw guys with mohawks in 3-piece suits. Sure it looked kinda funny, but it made me think how the movement is slowly dying over there. At least I feel it is. But they play the SEX PISTOLS on the normal radio. If we could get our music on commercial radio, if one person could hear the lyrics and start thinking for him/herself, maybe we could actually make some changes in this damn world. The hippies had the right idea, but everyone knew they took drugs and most people thought they were crazy. The same way with us. Who's gonna listen to a person who looks like they just survived a nuclear war?

I'm not saying we have to be clones of each other, just wash your hair sometimes. I know a girl who hasn't washed her's in 2 years. That's disgusting. I can't say I hate her, but I won't get close enough to her to find out what she thinks. Am I coming across here? I hope I don't have 3 million enemies now. It's just that I'm confused about what we're for and what we want. I'd like some responses to this, and maybe some answers. Thanx.
Angeli Modjeski/ 12904 Grandview Ct/ Burnsville MO 55337

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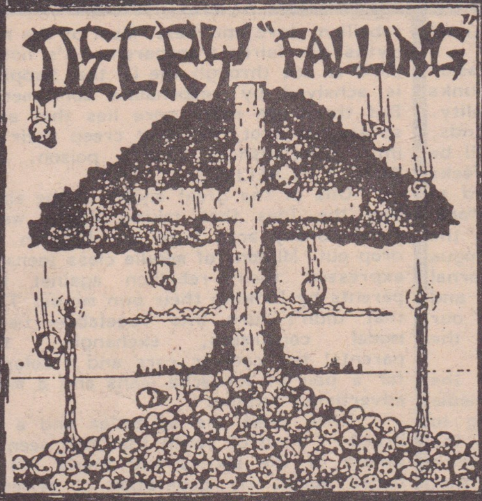

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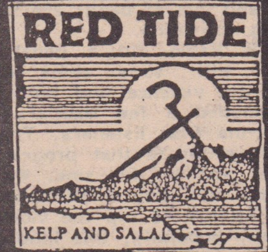

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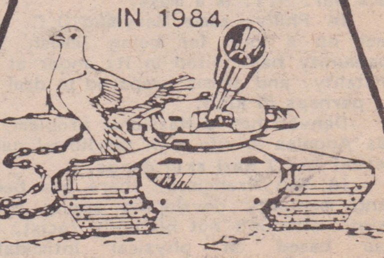

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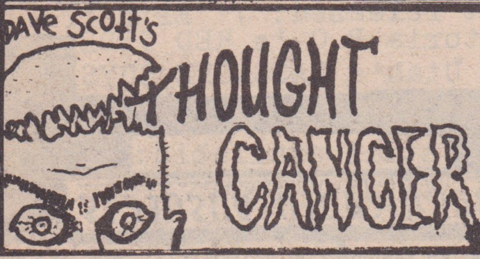


'Member Gene Autry, the singin' cowboy? Well, here's MRR's latest columnist, Dave Scott, the singin' punkeroo. Dave, drummer of ADRENALIN O.D. and singer of PLEASED YOUTH, promises to compose a new, topical ditty every so often for us--direct from the comfort of his own couch back home in "Joisey". Rock on, Dave.

IRRATIONAL FRONT

You really think it's pretty rad
To jump on to the latest fad
But now you've stuck your foot in too deep

Beating fags won't make you tough
'Cause one big fag will call your bluff
And you'll feel the comfort of a permanent sleep

If following leaders is what you deem cool
Then maybe you should go back to school
And learn to swallow oders instead of beer

Or if love for country and might makes right
Is your truest need to fight
Then Uncle Sam has just the career

Now England has its share of problems
And lord knows we have ours
But bigotry and hatred just set our goals apart

Because you're the only victim
When your mind is a closed door
And if you enjoy a victim's life
VOTE REAGAN IN '84

You've seen in this issue, and in previous issues, a lot of letters/scene reports dealing with in-scene violence. The nature of it varies from scene to scene, but the phenomena has undoubtedly spread. New York seems to be the most wracked by it. The "N.Y. Skins", through beatings, intimidation, and even killings, are running rampant. The scene is completely fractured, with few gigs and many bands breaking up. Not only that, but the N.Y. Skins apparently have embraced the British National Front's racist and nationalist attitudes. This has led to a Nazi-chic trend that recently manifested itself in a skin-Puerto Rican race war. N.Y. is a mess.

In Philly, some Maryland/D.C. skins beat up a local for being Jewish. That community has united in its anger at that brutality, and seems prepared to deal with it, perhaps in kind.

Denver has a Nazi-chic problem, and Los Angeles is rife with territorial gangs. Detroit has 2 Nazi skin gangs.

In San Francisco, there has been a gang mentality developing among certain skins. Although not blatantly racist, it is also based on physical intimidation, threats, etc. The most reliable places for gigs have closed their doors to Hardcore. Attendence is down at the remaining shows, and lots of bands are breaking up or losing motivation.

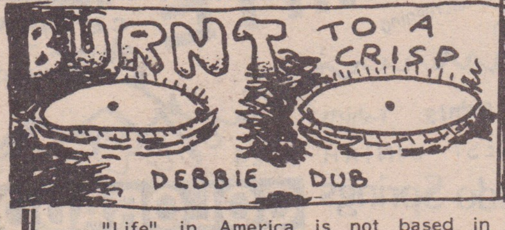
MRR Radio did a panel discussion recently with some skins and punks against the violence and bully mentality. This included a few members of bands, and call-ins from listeners. There will be more follow-ups to that program in weeks to come, and in this zine. We intend to make this not only a journalistic effort, but an attempt to nip the violence in the bud here. Hopefully, this kind of dialogue can work. It better, because this internal strife is really sapping our strength and killing the scene, and at a time when our energy should be spent countering the larger problems in the world.

Our focus will be on the responsibility of the alternative media (zines, radio shows, etc.) in trying to organize such dialogues; on the responsibilities of bands in dealing with violence at shows (especially bands that have "followers" who tend to run in gangs); and on the responsibility of the majority of people in the scene, who are against this violence, in getting organized in opposition to the "fascism" that's taking over.

And fascism it is. Fascism is based on a minority controlling the rest through physical intimidation, violence, nationalism, and mindless emotional responses to complex problems. It implies someone "ruling" over others by force. Sound familiar?

Besides the obvious political and "health" considerations here, there is a vital economic one too. By scaring people away from gigs, this "hardcore" has also reduced the number of gigs at "alternative venues" (not very economically feasible), caused lots of damage to the venues (more expenses), caused more intense police harassment and scrutiny because of the drinking and trashing that takes place outside the clubs (Cathay de Grande just lost their liquor license). This in turn is both causing lots of bands to break up (either in disgust, or because there aren't any gigs to play anymore), and forcing the "bigger" bands into the hands of "traditional" promoters (and their brutal bouncers)....the Bill Graham's of the world. BLACK FLAG recently played for Barry Fey in Denver, and played the Ritz in N.Y. for $13.50. Some of the bigger bands perhaps are glad at the chance to "go big time", and now have the excuse of "we don't have anywhere else to play"; others may be genuinely forced in that direction.

In any case, this is an indirect consequence of the violence, and one that ultimately may have a larger devestating affect on the grassroots nature of the scene and the integrity of the scene as a whole. Needless to say, watch for a lot more here in future issues, and please, get involved, get organized, and stay healthy. And to those who want to "rule" in the name of "unity", neither is happening: more likely, you're presiding over your own isolation.



"Life" in America is not based in reality; it is an illusion supported by a complex series of myths. The myth of freedom, of happiness, of success, defeat, rebellion, love and hate. Most of the major myths are fairly transparent; it's not too hard to see through the lie that happiness is acheived by responsible concumerism. But there are many more lies that aren't so easy to spot, lies that creep their way into consciousness like a poison. LIES THAT YOU BELIEVE.

One of the great myths of the sixties was the idea that taking drugs was a revolutionary act. Turn on, tune in, and drop out. Millions of middle class teenagers expressed their rebellion against their parents by blowing their own minds. Those that didn't turn into vegetables became model consumers, exchanging their parents' two cadillac cars and a color TV for a pair of Jordache jeans and a mirror advertising cocaine.

Then came the seventies and a new breed; a kind of youth that had seen the sellout of the sixties and would not get fooled again. My generation. I remember the early days of the punk rock scene as a constant rush of new ideas, of people getting together who were smarter than the rest of society, who had seen through all the lies and all the tricks and who would not get sold down the river. We were cocky and idealistic; it was a whole new game and the old set of rules no longer applied. And we did a lot of speed.

It wasn't too hard to rationalize...most things aren't. I decided that doing speed was a revolutionary act. Sound implausible? At the time it was a very popular theory. It went like this: speed has gotten a lot of bad press because the government was afraid of its liberating nature and was trying to suppress it. You know, like Wilhelm Reich. In truth, there was nothing wrong with speed at all. It wasn't bad for you and it didn't cause paranoia. It made you see things like they really were, plus it was a great tool for staying up all night and writing manifestos. I supported that insane and fatal theory in the face of enormous evidence to the contrary; while I watched myself and the people I loved and cared about waste away till there was nothing left....while the scene that I once believed in so strongly disintegrated. We had acheived 'no future' via suicide.

And so by the eighties you would think that the few of us left would've seen the error of our ways and taken steps to change things. Wrong. With the eighties came a new myth: the jaded, world-weary revolutionary...and the drug to go with it, heroin. We'd seen it all and done it all. We'd fought the good fight and lost. The only thing left for us to do was to try to ease the pain. It wasn't quitting or giving up; it was admitting defeat. This was a particularly appealing notion, as it allowed you retain the image of being outside the system, while in reality you were giving in to the system. After all I'd been through, I felt entitled to a little peace. And if I found my peace in the bottom of a burnt spoon, that was my fucking business and nobody else's. All it cost was my soul.

What's the point of all this? There is no point. The entire experience was pointless. So why am I telling you all this? I don't really know. It's part warning, part exorcism. I had intended to write this column in the third person, but Tim felt it would carry more weight if I did it in the first. And he was right, because while myths are created by society, it's important to remember that WE ARE SOCIETY. A guy that used to hang around in the early days of punk once thanked me for having changed his life, for opening up to him a new way of seeing things and a different way of life. And then he asked

if I knew where he could cop some dope. So long as we're exposing myths, let's get rid of "Debbie Dub, revolutionary". At times, "murderess" seems like a more honest appraisal. But trying to weigh the damage I've done against any good only drives me crazy. Hopefully, by admitting and accepting responsibility for the errors of the past, I can put them to rest and get on with trying to create a better present and future.

This has been the most difficult thing I've ever written, without a doubt. I feel like an emotional dishrag. I hope it doesn't come off as righteous, as that certainly was not what I intended. But if anyone learns anything or thinks twice about what they're doing because of this, then I will feel justified...not only in writing the column, but also in that my own experience has more meaning than just the pain it caused.

As a footnote, in the past year I've seen a few of my friends pull themselves out of the nightmare and start living their lives again. I can only hope more will follow suit. And through it all, my original ideas and beliefs in human potential have not only remained, but are stronger than ever. In fact, I think that's what saved me. It's not been easy, certainly has been no fun, and it's not over yet...but there's a light at the end of the tunnel.

I've already written a lot about the stupidity of so-called punks falling into the 60s fake revolution trap. Of course there's more to it than that. You can take most anything and give it enough hype, call it "revolutionary" and it will sell. Just look at how many "revolutionary" laundry detergents and clothing fashions there've been. People are so easily convinced that the dumbest things (funny haircuts sitting down in the middle of the street, breaking windows, singing about Ronnie Reagan) are "revolutionary". The Yippies say smoking marijuana is revolutionary. MDC says it's eating vegetables. THE CRASS says it's being for peace and love and hating the pope. Some people are saying that just being a punk is revolutionary. Okay, adults have their laundry detergent, kids have their punk rock. Maybe it's possible, if you have a good enough line, to convince anybody that anything is "revolutionary".

So what's revolutionary? When people ask me that, I remind them of Fredrich Nietzche, that famous German clothing designer, who said that the true test of a great man would be not if his biography were called "So and So And His Times", but instead "so-and-so AGAINST his time". This provides a clue to the three things it takes to be a REAL revolutionary in 1984.

The first is: SMOKE! Everywhere you look people are telling you not to smoke. TV has anti-smoking commercials . Cities like San Francisco are passing stricter and stricter anti-smoking ordinances. Now, there's one that says if one person in an office of 500 doesn't smoke, they either have to build a special, private room for him/her, or prohibit the other 499 people from smoking. I even heard a news report about how preachers in tobacco growing states are calling the crop "a sin". What's behind all this?

The U.S. has decided to sacrifice one industry to preserve the rest. They want you to believe if you get cancer it's your fault and if people would stop smoking they would have nothing to worry about. In this way they can ignore the microwave bombardments the industrial smoke stacks, the nuclear power plants, all those things OUTSIDE that you have no control over. Instead they say if you get cancer: It's your own fault. You shouldn't smoke.

What are the facts? The U.S. has more non-smokers than any country in the Western world. Anyone who has been to Europe, especially France, knows that Europeans smoke like a Rick Gossage fastball. Yet, the U.S. has the highest cancer rate of ANY country in the entire world. Something is wrong here. Maybe it's not smoking that causes cancer, but society. If you're aware of this, you have to make a statement. You have to refuse to take the blame for the effects of the society outside. If you really want to rebel, you'll light up a Marlboro.

The second way to rebel in 1984 is: DRINK! Lately, nationally-sponsored anti-drinking commercials seem to have caught up with the anti-smoking commercials. There is federal legislation to make 21 a national drinking age and more and more constitutionally illegal roadblocks are set up to catch drunk drivers.

The only reason alcohol isn't totally prohibited is the failure of prohibition during the 20's. Much of this anti-alcohol furor is actually disguised anti-youth furor. MOTHERS AGAINST DRUNK DRIVING has much of the same attitude and membership composition as PARENTS AGAINST PUNKERS. It is a bit subtler in its approach, but many of the effects are the same. Close down clubs. Keep kids off the street. "Protect our youth!"

Drinking is made to define who you are. When they ask for your ID at the door, they're not interested in your name, but only if you can drink. In America your ID is not valid unless you can drink. You're a person who drinks or you're not a person.

Again we can compare America with other countries. The U.S. is the only country I know of where the voting age and the drinking age are not the same. If we look at Scandinavia, we see that in Denmark, drinking is very much a part of life. A beer with a meal is normal. Alcohol is cheap and looked on as nothing special. In Sweden and Finland, alcohol is heavily taxed and difficult to get. It is a novelty, a forbidden item with low social status. Guess which countries have the worst problem with alcoholism ? (Hint: it's not Denmark).

By drinking, you can stand up in the face of the growing totalitarianism that says STOP. In today's world, downing a six-pack makes you more of an outsider than getting a skinhead. Oh, you may still cling to the cliche of the drunken frat boys or the fat factory worker in front of his TV with a beer, but the reality of these cliches is quickly fading. That fratboy is now sniffing cocaine at the I-Beam or some other New Wave club. That factory worker has just thrown off his boots and put on his Addida's and is going for a jog before he works out with Jane Fonda. Drinking is not "in". It's not modern. It is revolutionary.

Of course, the final means of revolting in the 80's is: FUCK! I've written about that so much in previous columns, that I don't feel like repeating it all here. If you're interested in the reasons, write to *me care* of MRR, be sure to enclose a photo.

Foreign hardcore is on the current rise of interest, but most of the product is very hard to get here in the states. You can always write directly to the individual bands/labels, but sometimes it can be difficult to get what you really desire. You see the reviews, so the curiousity flares up, but if you can't get the product it can be very frustrating for you and the shop owners. With everyone's cooperation, we can get this product in our possession; retail shops, radio shows, etc.

I was recently employed by Rough Trade's wholesale department. It's a new job for me, and a big move, but it will be a fun experience. Which brings me to....

Attention all foreign hardcore bands/labels across the globe: are you interested in having your product distributed here in the states? If so, please send a copy of your vinyl release, along with complete information like wholesale costs, shipping costs, how you will ship it, etc. Shipping costs can be high, so please check into what's available. The purpose is to keep the record price so everyone will be able to get it. Shipping always brings up the price, so please quote the price either 'shipping included' or 'shipping added seperate'. So bands/labels, please send a sample of your product addressed to me c/o Rough Trade, and I will reply back as soon as possible, for Rough Trade is very much interested in carrying this exciting music. And shops, please contact myself or Allison with any questions or inquiries about ordering. Here's the address, and thanks a lot. Pushead/c/o Rough Trade/ 326 Sixth St/ S.F., CA 94103.

HERE IS SOME MORE FOLLOW-UP TO THE CONTINUING DISTRIBUTION DEBATE

GREENWORLD
DISTRIBUTION

Dear MRR,

I have been a reader and supporter of MRR and the types of music and culture it writes about since its inception. However, I have been saddened to see the type of mud- slinging journalism that has been appearing in the last few issues regarding the state of independent record distribution. Editorial opinion is good for a publication. It can be stimulating to its readers and can provide a responsible forum for differing viewpoints.

Paul Mahern's letter brought up many valid points. Many of these points were discussed at the Op mag round tables last month. I'm sure many labels thought twice in their dealing with some distributors and asked pertinent questions from them. These are some of the good points that came out.

The current issue, with its 5 articles relating to distribution, shows that the editors of MRR did not verify their articles for accuracy, nor did they offer an opposite opinion.

Systematic says, "Everyone who is owed money by Systematic will get paid." I ask, "When?" In 2 years, 3 years, after being turned over to collection? Joseph also says, "Pickwick (a giant who went under) had a lot to do with why Faulty lost it." Pickwick did not "go under". They are still very much in business and the personel who ran Faulty into the ground were able to convince certain naive people it was because of outside circumstances. All this only goes to show the lack of understanding of the industry in general by Joseph.

Pushead singles out Dutch East India. My God, it could just as easily have been Greenworld's name in that column. All distributors go through cycles of good and bad. Over the last few months, Dutch East has been very vocal about their past problems, and have stated in print and in public that they intend to scale their operation to the needs of the smaller labels. I have no reason not to believe them. When a company recognizes its errors and goes on to correct them, that is admirable. Remember that companies are groups of individuals. Some are good, some not so good. There is much turnover in the record business: you will find the same people, good or bad, at many different companies. (Is it a surprise that certain personel who were at Faulty during their worst times were at Dutch East during their worst times?)

MRR adding their "2¢" was also quite disturbing. Greenworld's label? That is pretty misleading. Enigma has been an independent label for over 15 months. They have brought out numerous releases by local punk bands that otherwise would have gone unheard. They have supported the indie scene like no other indie label in the world. A one-sided attack printed as fact does not belong in a publication. MRR should keep their collections private, as do all businesses with any degree of integrity.

Bill Warbuck$ comes closer to the truth. I wish this character assassination on Jorge Newberry would end. Why not just collect, bring suit, and otherwise take care of business on a one-to-one basis? Again, it is not responsible journalism.

Jeff Nelson also speaks the truth. I do believe I disagree with him on one point, however. 60 days is a minimum period for a distributor to work. We do have to sell a large percentage of our records on extended terms. We do work on close profit margins and it is sometimes difficult to pay every person as early as they would like. Most distributors will even take some goods C.O.D. When we turn around and sell them on terms, we are creating negative cash flow. I am not complaining by any means. It is the reality of the business.

Boycott Rough Trade? Cut them off as distributors? That seems very counter-productive. Should a magazine get involved in the personel problems of companies that help support them? Rough Trade has done a great deal for MRR, and even new people there will probably continue to do the same.

I am afraid MRR does not think "truly dedicated idealists" exist in the heirarchy of the record insustry. I cannot disagree more. At each of the indie distributors in the U.S. (and I'm sure around the world), there are countless numbers of musicians who are working their asses off to support their personal needs while trying to make a go of their careers. This is also true of radio people, graphic artists, producers, engineers, gophers, and groupies. We are just people who care about this music, people who want to see it flourish, and want to do it in a professional, responsible manner.

Please don't tarnish your good reputation with off-the-wall personal attacks that may or may not be entirely without bias.

Best Regards, Paul Marotta

Dear Paul,

First off, the collection of articles in MRR#16 on indie distribution were not solicited (except the Systematic interview), but were responses written in to us based upon Paul Mahern's letter in MRR#15. You too could have written in then to express your "differing viewpoint". Please don't blame us for that.

Secondly, if you have information that contradicts or clarifies points made in previous articles, it is important that you send in your perspective, as you have now done. MRR does not have the time or inclination to check out or verify every tidbit mentioned in every article, letter, or interview. If something submitted seems particularly maliscious or incongruous, we will double-check, time permitting. Otherwise, we have to rely on people's good intentions, and on intelligent responses to balance the picture. By the way, the quote from Systematic about their payments to bands was "it may take a long time, but it will happen."

Thirdly, if Dutch East has been "very vocal", I missed it. And if I missed it, I can imagine how many bands or small labels with less pull or access missed it. All I got when calling was canned music and non-returned phone calls.

Fourth, you found MRR's "2¢" "disturbing". I find it "disturbing" that I couldn't collect money due MRR. You say Enigma is an "independent label", but do not clarify its relationship to Greenworld. Are you saying there is none? Who owns what? Who is involved in both companies? As Barry of Dutch East told me, "the buck stops here", when it comes to Braineater's (D,E.'s "label" that "isn't theirs) debts. I should think that a discussion of the degree of connection would be most germane to the questions at hand. You chose not to elaborate. If Enigma is an "indie", then what is the Enigma/E.M.I. connection you've been advertising?

And as far as MRR keeping its attempts at debt "collections private" as a sign of "integrity", I say bullshit. MRR prints its finances once a year because we feel the readership has a right to know, a need to know, where their money is going. It's a way for them to verify if we practice what we preach. And just as responsibly, and with the utmost integrity, we have no qualms about printing info on who has shined us on after repeated attempts to collect debts. It is a last resort that could be quite helpful to others in similar straits.

As to the "character assassination" of Jorge Newberry, as you term it: I understand he is an "ok guy", but most of the hundreds of people he owes hundreds of dollars each to never received any notification from him that he was folding up Upstart Distribution, that he might have some intention of making good someday to them, or that he was continuing to invest their money in his lalel, Upstart Records. It's difficult to sue someone when you yourself have no money, and when Jorge continues to change phone numbers and not answer his mail. Given the 50 or so letters we've received, begging us to help them locate Jorge, I think it quite "responsibe" to print a few criticisms of him, to say the least. The letter from Antonio of CCM (in this issue) typifies the frustration and disappointment most people have had with Jorge.

And finally, speaking of "responsibility", MRR has no problem indeed involving itself in a labor dispute within the scene, and has no problem in publicizing a contradiction between 'image' and 'reality'. MRR is not just a so- called "objective" (no such thing, really) journal. We are participants in the scene, not just "businesspeople". We take sides, express strong opinions, and get involved-- be it by raising issues, supporting demonstrations, putting on gigs, putting up bands, or supporting our friends in time of need. MRR was supporting Rough Trade by supporting those who were demanding justice. They are Rough Trade, to us. They are the folks who go to shows, who know the bands on a personal level, who participate in bands, who have an emotional stake in the scene (not just a financial one). Our "responsibility" is to honesty, not to a "professional" business "that supports MRR". MRR refused to run R.T.'s $50 ad (lost revenue for us), lost money in distribution (by not giving R.T. the latest issue to distribute until after the problems at R.T. had been resolved to the satisfaction of their staff), and were prepared to permanently lose revenues by not distributing through R.T. (had the staff not won their grievance). I find that the height of "responsibility". We put our money where our mouth is.

Perhaps there are, as you say, "idealists" in the heirarchy of the recording industry. I remain sceptical. Because MRR is both "political" and "musical", and yours is "business" and "music", there is plenty of room for differing interpretations of that word.

Paul, despite my strong disagreements with your points, I'm glad you submitted your feelings. Your additions to this discussion can only help round it out, and I thank you for doing that.

Tim

ROUGH TRADE

As stated in last month's issue, we at Rough Trade have been undergoing quite a few shake-ups in the past several months. At this point we'd like to clear a few things up:

First of all--yes, there was a walk-out. Six out of nine employees left the company temporarily due to a dispute with Rough Trade UK and several of the employees here in SF regarding the management structure of the company. In a nutshell, there was a move to change the daily running of the company from a collective to a straight hierarchical management. The employees who walked out did not support that. There are a lot of extenuating circumstances, but there is neither the space nor the need to go into that here. Suffice it to say that through negotiations with Rough Trade UK, things have been worked out. All six of the employees who walked out have returned to work. Rough Trade UK has supported the running of the company as a collective.

The employees who were not interested in participating in the company as a collective venture have resigned. Business at Rough Trade is back to its usual frantic pace. We now have a crew completely dedicated to seeing our ideals through. Those ideals remain: the promotion of the independent music scene through the distribution of independent records, tapes, fanzines etc., both as a service to the bands and people creating them and to the stores and individuals wanting to obtain them. Rest assured that Rough Trade is now working at full tilt to run our company as professionally and fairly as we possibly can. We are all involved in this as deeply as we are because we fully support the scene and want to work together with bands, fanzines, stores and the public to keep it alive and growing. We'd like to thank all who have worked with and supported us in our endeavors in the four years we have been around, and we would like to invite EVERYONE to work with us in the future as we strive to make Rough Trade US stronger and better than ever before.

The Rough Trade, Inc, staff

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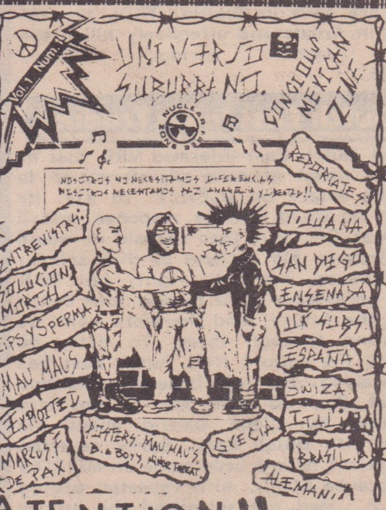

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ADDRESS: FRACC.COSTA BELLA #923 AVE. B
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ATENTION!!

IF YOU LIKE TO SEND AN ADD, SENDED, BUT YOU HAVE TO PUT A COOPERATION BY SENDING ANYTHING THAT COUL BE PRINTED IN OUR ZINE (HELP US IN OUR ZINE) SEND: FLIER'S, PHOTOS, (ESENCIALLY), SCENE REPORTS, INTERVIEWS WITH BANDS, IN GIGS, STIKERS, CASSETTES, DEMOS, RECORDS, ZINES etc...

AFFIRMATION

POB 30253 Indpls IN 46220

Dear Readers of MRR,

Paul Mahern of Affirmation Records here again. First of all, I would like to thank all the people who responded to my letter concerning the state of record distributors in MRR #15. Besides the rebuttals we all saw in #16, I got a lot of mail, all of which was very supportive. A very special thanks must go out to Jello of Alternative Tentacles for sending me the old Faulty Products list of stores, and to Bill Warbuck$ of Toxic Shock for his personal list. These 2 lists alone add up to about 2000 stores all over the world.

What I plan to do now is send a flyer to each store in the U.S. on these lists. First of all to see if they still exist (the Faulty list may be somewhat dated), and secondly, to see if they would ever be interested in dealing with any independent label direct. The flyer will also include a questionaire that will try to determine what kind of music the stores deal in primarily (do you sell punk rock?), and information about how they can save up to about 30% of their cost per item by dealing direct. I will then take the results of this poll and make a new list that will be typed on mailing label paper and xeroxed. This may take some time, but sooner or later anyone will be able to obtain a copy of this list from me for the cost of printing and postage. Then all you have to do is get the list copied again on label and we can all start bombarding the record stores with flyers/catalogs. Anyone who has sent me a list will, of course, receive a copy of the new list for free.

I base my confidence in the viability of this plan on the fact that I work in a small clothing store here in Indianapolis. We sell t-shirts, leather, used clothing and other such Punk Rockness. Everyday when we get to work there are usually at least 1 or 2 various flyers or brochures from small manufacturers in our mailbox. We buy all of our new stuff direct from companies like "Gang of Printers" (t-sirts), and "Ape" (leather). If we wanted to, we could make it easy on ourselves by ordering stuff made by both of these companies from one distributor, but why? It's invariably cheaper to get it straight from the source. I just don't understand why small, especially single-owner and partnership record stores could not operate in the same way.

Jeff Nelson of Dischord mentioned in his letter in issue #16 the work increase it would take to order 2 or 3 records from 20 different companies instead of from 1 distributor. If the independent labels would take the responsibility of sending the record stores all the info they need (ordering instructions, sales terms, return policies) to order direct it might be done in 5 to 10 minutes per order. The whole process could be done by mail, therefore eliminating the sky-high phone bills that everyone complained about.

About the $1.63 C.O.D. charge that Jeff also brought up. First of all, if a store ordered $20 worth of stuff (the minimum Affirmation wholesale order) the store would save $5 because there is no 25-30% distributor's mark up. Even if the store had to pay the $1.63 C.O.D. charge, they would still save $3.37. we at Affirmation pay the charge ourselves, anyway, because it's worth it to us to get our money right away. Even if the record store had to hire someone to do all the independent ordering they could afford to pay them well considering that they would be saving $25-$30 per $100 worth of records ordered.

I realize that not all of the small independents and bands with only 1 or 2 releases would be able to set a $20 minimum wholesale order, or realistically be able to afford the cost of mailing out hundreds of flyers. To them I suggest that they band together with others in the same geographic area and sell their products together--not unlike the merger between Affirmation and Gravelvoice. Scott and I save a lot of money on advertising this way. An arrangement like this "organization" on the grassroots level.

I could go on and on, but I have a lot of work cut out for myself, so I better go to it. Thanks again to everyone who wrote to me or MRR, and a very, very special thanks to the staff at MRR for providing such a wonderful forum in which to speak. Paul Mahern

P.S. I'm very sorry to hear about all the problems at Rough Trade. That's just what we don't need right now--the loss of one of the good distributors.

Do Not Pay More Than

Dear MRR:

I'm writing to tell you about something that has been irritating me for a long time; the overpricing of albums. I think it's great that so many bands put the price that should be paid for the record right on the record cover. Yet I still can't understand why stores insist on overpricing albums when the cover plainly states, "Pay no more than ___." Here in San Jose, there is a culprit of overpricing called Fantasy Records-N-Video. A few months ago, I was browsing in this certain record store when I happened to find the CRUCIFIX "Dehumanization" LP. The price tag said $7.88, but the bottom of the cover states, "Pay no more than $5.50." I figured maybe they didn't see this, so I went up to the person behind the register and asked him about the overpricing. I couldn't believe what he said! He told me that "Pay no more than $5.50" was a joke! Now come on! The cover has a picture of refugees crying. Refugees crying and "Pay no more than $5.50," some joke. If this is a joke, I sure as hell don't get it! Now Fantasy Records has a new tactic. Now they put their price over the "Pay no more than" price. For example, the person who buys MINOR THREAT's "Out Of Step" LP will pay $5.88 and when he gets home and takes off the price stickers, he will find out that it's only supposed to be $3.50. I'm sure that there are quite a few people who have been gypped because of overpricing. I only have this advice to offer: if you know that a record is overpriced, copy down the name and address of the record label. Chances are that you can get it a lot cheaper directly from the distributor or label. (I know that you all know this, but I decided to say it anyway.) Also, let the record label know about the overpricing and ask them to send a letter to the store or maybe even cut off shipment of records to the store. The only problem is that there are still many buyers of hardcore albums who don't even read (or even know about) this fanzine and don't know about ordering directly from the label or distributor. It is up to everyone to let them know about this and not let them get ripped off by stores that are only interested in making a profit. If you see someone getting ripped off by stores, tell them to order direct, or even show them the ads in MRR. We have to alert them to the fact that they don't have to get ripped off. Thanks for letting me speak my mind. Chris Dodge/ 1053 Regency Knoll/ San Jose, CA 95129

P.S. To all you distributors out there, the address of Fantasy Records is 512 El Paseo De Saratoga/ Saratoga, CA If they want to sell your records, please refuse them.

CHEETAH CROME MOTHERFUCKERS

OPEN LETTER TO JORGE NEWBERRY

Dear Jorge,

This is Antonio from CHEETAH CHROME MOTHERFUCKERS in Italy. Yeah, you're lucky I'm here in Italy, coz it is too expensive to take a plane to L.A. and beat the shit out of you to get my money back. So this is the way "alternative" distributors work? Get records and tapes from people on the other side of the ocean, and then send them to fuck off, right? I had no problem in sending the records to you, in trusting you. Now I know I was a fool. We hear words like "cooperation", "friendship", "unity", etc. But who the hell are you to fool me? Wanna check out what kinda "motherfucker" I am? Wait and see what happens. So send the $155 soon and save yer ass.

Write back to MRR and say it ain't true what I'm saying. Jorge, don't think we won't meet again, coz my band will tour your country next summer. You're gonna have to face 4 motherfuckers. Be careful.

CCM/ Via V. Veneto 5/ 56100 Pisa/ Italy

AGENT 86

MRR:

I just glanced at the new issue and I wanted to add my experiences with record distributors. First, the new permanent address for Counterpeace/ AGENT 86 is: Box 45403, Seattle WA 98145-0403.

I dealt with four distributors for the release of AGENT 86's first ep, "Protect the Earth". These were Rough Trade, Systematic, Dutch East India, and Upstart. I had nothing but good experiences with Allison at Rough Trade and Sam Berger at Dutch East India. Although both of these people were a little hard to get a hold of, both paid promptly and were very honest. The people at Systematic are just as honest, but seem less organized. They still have some of our records, but they're not pushing them at all. Upstart, on the other hand, turned out to be a complete rip-off. Instead of paying bands for records he sold, he kept the money to start his own label. What distresses me about this situation is that your magazine hasn't really come out and said anything about it. Jorge Newberry is a thief!, pure and simple. An editorial on your part, at the very least, would be appreciated.

Things are alive in Seattle. TSOL trashed the hall in Arcata and effectively killed the scene last spring. Mike/ AGENT 86

Dutch East India Trading

Barry at Dutch East informed MRR that he was very upset at some misinformation in Pushead's attack on D.E.I.T. in #16. He asked if he could write a response, which I said was OK. But then he said he would not distribute #16 because of that article. He of course, has that right, but MRR doesn't necessarily want to deal with Dutch East in the future, and therefore won't be distributing through them. To date, no "letter to the editor" from Dutch East has been received. His main bone of contention was that Pushead had been given false information by Glenn Danzig about his dealings with Dutch East. Barry asserted that payment hadn't been made on MISFITS stuff because Glenn, with repeated urging from D.E., had not submitted the proper invoices. Glenn denies this. I can only add that MRR was asked to send in an invoice every time we tried to collect from D.E.'s label, Braineater. And we never saw the fucking money. So much for "missing invoices".

TOWER OF SWINE

PART TIME CHRISTIANS

Well, for what seems to be the last month of semi-regular shows in the Bay Area, it's been a pretty fun one. We've had bands come from all over the country, as well as Europe.

AOD (NJ) put on a great, fast show-- they seem crazy as hell, but can they ever play. Two local bands opened; TOWER OF SWINE from Sonoma, and PART TIME CHRISTIANS,back after a long absence , with an incredible, screaming, fast, metalish sound. Soon after that NOTA was in town--hardcore from Oaklahoma? Pretty relevant, too. Then we had the European Invasion--RAW POWER from Italy and RIISTETYT from Finland. It was definitely interesting to see/hear music from Europe other than English bands. Opening for that show was SOCIAL UNREST, finally back, with Jason blaring on the vocals. We had a Boston Invasion too--the FU'S and STRANGLEHOLD. I saw them on a Monday night, and the crowd was going wild--they were both hot. So if it's August it must be Eastern Front, right? Unfortunately, yes. Won't it ever stop? Lousy advertising, hot, no in's and out's, no food sold inside, and many bands weren't paid well at all.

Carol/D.M.R.

Interesting news: the FEEDERZ just played at a teeney "new wave" bar in SF....REBELS AND INFIDELS are on tour....Tim, with his broken arm healed, is back playing with the DICKS....VERBAL ABUSE is practicing again, and Nikki's on his way back to join them....Pushead moves from Spud City to the Grey Area-- a little more local talent sure couldn't hurt us....recent after-hours show at the Sauce Factory--a newly discovered warehouse in Oakland--turned out great. Hopefully the discovery of more of these alternative venues will help keep our scene not quite so baren....Dave MDC is the father of a bouncing baby boy....three cheers to the DMR'S--they're still busy putting on shows, and they think they've found yet another warehouse for shows. Yahoo--things look a bit hopefull....MDC's going through lots of changes--could be that the next time we see them, we could be in for a big surprise. More band break-ups: ATROCITY.

There is a new rehearsal space in a warehouse opening up for bands. It's cheap, and on Capp St., so call 861-3426.

Anyhow, with the Mab not booking hardcore anymore, things look like they'll be few and far between. Hopefully, we'll start to appreciate the shows and the people who put them on more, instead of trashing venues and causing problems.

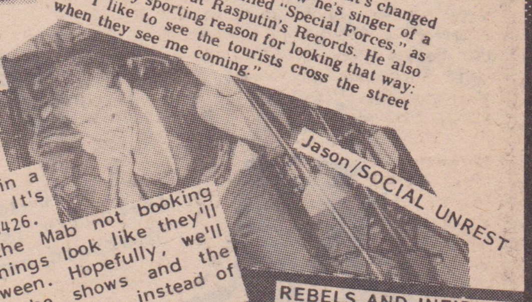
Gary & Tim/DICKS

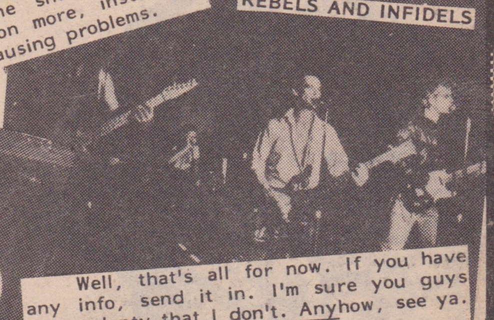
photos by Murray Bowles

Orlando X.

East Side Stories: Orlando X., a tall, lean, black, punk-dude who stalks the Telegraph Avenue village wearing studded leather fashions and a mohawk hair-do, tells Eastbay Ear that he used to be "a square-type" in school, complete with striped pants and plaid shirt.

All that's changed — quite evidently — and now he's singer of a hard-core punk band called "Special Forces," as well as a clerk at Rasputin's Records. He also has a very sporting reason for looking that way: "I like to see the tourists cross the street when they see me coming."


Jason/SOCIAL UNREST


REBELS AND INFIDELS

Well, that's all for now. If you have any info, send it in. I'm sure you guys know plenty that I don't. Anyhow, see ya. Adios. Kent.

MARIN/SONOMA

The same bands that I wrote about in the last report are still surviving (with maybe some minor personnel changes), which is great considering that the only place there is to play is at parties at people's houses. There is an addition, though, of two skate bands. Made up of kids from between the ages of 11 and 15, these bands, FREEDOM PROHIBITED and DISORDER, have been playing alot during the recent controversy over the half-pipe in San Rafael. To skate or not to skate? Skate!! Don't let your fun be torn down.

I got one letter of info from Sonoma--seems like nothing's happening up there at all. C'mon you guy's--let me know!!

Skateboarders Want Their Ramp

Terra Linda's Lou Otanez says he will go to court before he'll tear down a big skateboard ramp he and his teenage sons have built in his backyard without a permit.

"We've spent $1000 and a lot of weekends building this thing and I'm not going to take it down without a fight," he insisted yesterday, adding that what he does in his backyard for his children is no business of City Hall.

An attempt by Otanez to obtain a permit earlier this summer was turned down by the city's planning commisson after some neighbors testified they were afraid the ramp would cause too much noise. On August 6, after an unsuccessful appeal, he was given 30 days to tear it down.

"All I'm trying to do," he said, "is provide a safe place for my kids to play."

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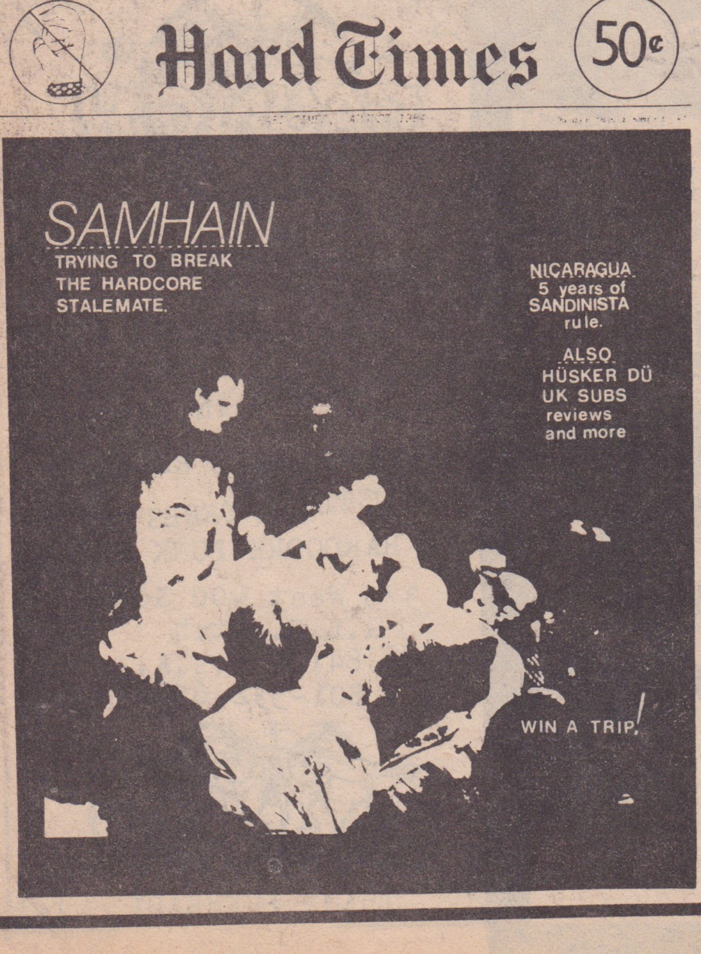

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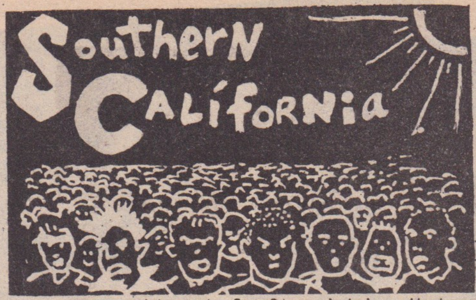
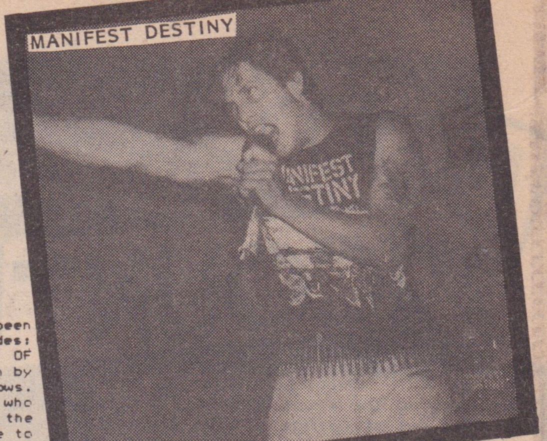
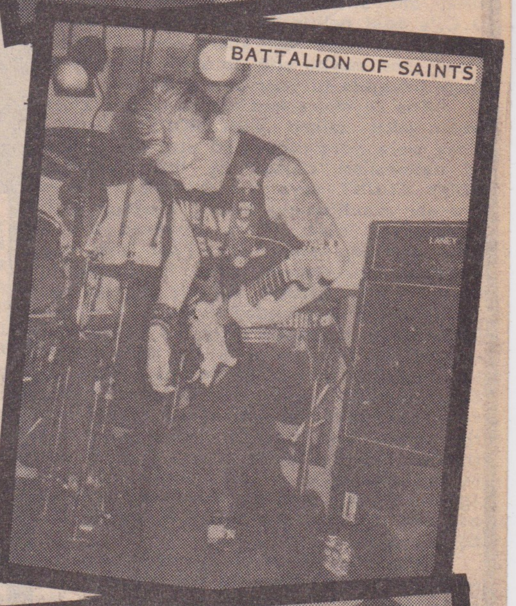




A lot has happened here in San Diego lately. We have been treated to several great out-of-town bands which includes: YOUTH BRIGADE, STRETCH MARKS, AGRESSION, CORROSION OF CONFORMITY, and RAW POWER. There is a new organization by the name of UNITED EFFORT who has started to put on shows. UNITED EFFORT is made up of people from within the scene who are not out to make a profit, cheat the bands or the audience. They just want to bring some good bands here to San Diego to play low price, successful shows.

One great improvement to the San Diego scene is the forming of new bands:

INSOLENTS--an upcoming fun band here in San Diego. All the members attend UCSD so during the summer they all go their separate ways, but during the last year they made a great impression on the SD scene. The band has played a couple shows and always get a great response from the crowd. They have a demo-tape out which is a little old. Soon they will be going into the studio to record a four song 7" E.P. For more details write to Kevin Kubota, 1020 Englewild Dr., Glendora, CA 91740.



MINISTRIES OF TRUTH--a great new band on the scene who has just recently started playing shows. Their style is medium paced musical thrash which seems to have a good original style. At this time they are in the studio working on either a demo tape or 7" E.P. For more info about the band write to Jordy Green, 7311 Player Dr., San Diego, CA 92119.

MANIFEST DESTINY--Their 8 song 12" on Mystic Records came out awhile ago and has been distributed almost everywhere. It represents their early style. They have started playing live again, both in Los Angeles and San Diego. Their style is one of fast mean thrash with lyrics about the typical political subjects. A tour is in the planning stages right now, but not too many details are known at this time.

THE FRONT--These long time residents of San Diego have an original style which is more musical than thrash, yet it's not poppy. Their lyrics are mostly concerned with political situations. They play live every so often and always play a tight set. I haven't heard anything about a tape or vinyl to be released. Hopefully they will very soon.

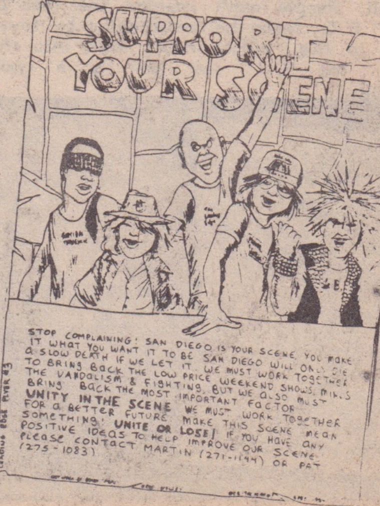
PERSONAL CONFLICT--They recently finished a four song video tape at the Media Blitz studio. Right now they are working on a 5-7 song 7" EP which will be available very soon. Definitely a band to watch for!!! For more info about the band, write to Personal Conflict, P.O. Box 714, Cardiff, CA 92007.

BATTALION OF SAINTS--Their album "Second Coming" is finally out and should be available everywhere. It's definitely heavier than heavy metal. At this time they are involved with an extensive east coast tour. If everything goes right they will tour the remaining part of the country. After that, they want to tour Europe. The latest news is that Barry (bass) and Ted (drums) have both quit the band and have been replaced. Sorry no up to date address because Ted (old address) has quit.

San Diego has had several zines come and go. LEADING EDGE Issue #3 out now. Send $1 plus 50 cents postage to LEADING EDGE 9977 Caminito Chirimolla, San Diego, CA 92131. A new zine TOXIC OVERLOAD (peace/crass oriented) should be starting up fairly soon. For more details, write to Tom Harding, 3065 Ivy St., San Diego, CA 92104. ANTI-SYSTEM, a small new fanzine is out. Send 20 cents plus SASE to A.S., SEAN DAVIS, c/o J. A. DAVIS, 770 S. Magnolia #9, El Cajon, CA. 92020.

There is one hardcore radio show here in San Diego. KCR Cable 99 has a show once a week. Direct all vinyl or tapes to B. Cheever, KCR Radio Cable 99, San Diego State University, San Diego, CA 92182. KSDT Cable 95.7 had an all UK Hardcore show during the school year that aired once a week but since then has ended. For those of you here in San Diego, call your cable company for more details about receiving cable radio.

The infamous BAD COMPILATION TAPES is based here in San Diego. Right now they have 13 compilation tapes available. By November they should have 30 tapes out! They are also involved in the RAW POWER/RIISTETYT United States tour, a video compilation and a compilation of 40 fanzines. BCT is branching out to Germany, Denmark and Spain which means it's tapes will now be made in these countries. These guys are involved in a lot of different projects so they are behind on their mail. Expect two weeks for a reply and seven weeks for your order to be filled. For more information write to P.O. Box 16205, San Diego, CA. 92116.



As most people know San Diego has two great record stores. OFF THE RECORD, 6136 El Cajon Blvd., San Diego, CA 92115 (619)265-0507 and LOU'S RECORDS, 590 First St., Encinitas, CA 92024 (619) 753-1382. Both stores have a great selection of records, tapes, stickers, fanzines, T-Shirts, and buttons. So if you're from out of town, you won't want to miss either of these stores.

Well, this is all for now except that I would just like to say that San Diego has a good scene which, of course, has its little problems like any other scene, but I am proud to be part of it and I will support it! If you have any questions about the San Diego scene or anything in this report, please write to the LEADING EDGE/Martin Sprouse, 9977 Cmto. Chirimolla, San Diego, CA. 92131 or call 619 271-1144. If your band would like to play San Diego you can contact UNITED EFFORT at 619 437-4741 (John) or Tim Maze at 619 281-3657.

BODY COUNT

Punks Against War

by Frank

Hey MRR readers! I hope you have been enjoying the scene reports. I'll save the news out of Orange County for next time, and switch attention now to one of O.C.'s most politically aware bands, BODY COUNT. I hope you share some of their ideas, and maybe end up applying some of their thoughts to your own existence.

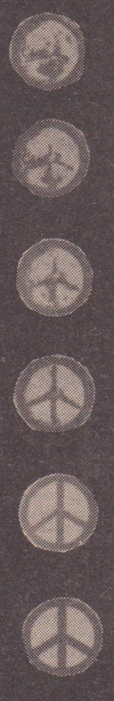
The Olympics had just come to a close when MRR talked with BODY COUNT. They were more concerned with the spread of nationalism caused by the Olympics. BODY COUNT says the Olympics were a pre-war conditioning event, overrun with nationalistic ideas. "The Olympics was a first stepping stone of a war that the American government wants its people to back." BODY COUNT feels it odd that so much money was funded to the L.A. Police Department to combat terrorism, while just outside the Coliseum in L.A., many people are starving and living in total poverty. B.C. also felt that the Olympic "torch run" was force-fed nationalism. "This was the second time since ancient Greece that they've had the torch run. The first was in Nazi Germany in 1936. Hitler led them (germans) into war because they were all psyched up from the torch run (and the Olympics)."

And what about the Central American problem, and particularly the revolution in El Salvador? "The people are fighting for food, while we (the U.S. government) are in there with no business just because we say we want 'democracy'. The American people don't even know what the was there is about. Reagan says the U.S. military aid is helping them out. But who is it really helping? It's hurting the people who are fighting for their freedom. to them, communism means getting food in their belly and blankets on their back. the U.S. wants to go down there and test new tactical weapons. There should be an end to all U.S. foreign intervention."

MRR then asked BODY COUNT if they registered for the draft, and if they felt it was fair. "Does the government really care about you when they draft you? We should have our own right to decide whether we want to put our lives on the line for a reasonable cause. You get off a plane in a foreign land...are given a gun, and told to kill. People can't imagine the fear of that." B.C. feels the conditioning by toys, early in life, indoctrinates kids into the army: the 'G.I. Joe' doll is a good example.

Through my scene reports, many of you are aware that all the members of BODY COUNT are vegetarians. Asked why they have turned to a diet free of meat, poultry, and fish, they all responded in opposition to the harsh, cruel treatment of farm animals. "The way animals are bred for eating today is like they're a bottle out of a Bud factory. If it was one-on-one, you and the animal, without a gun, and you had to survive, we would eat meat. But we don't have to. The only people who killed an animal for a good purpose were the Indians. They survived off of it, and they used every part of the body." The whole group spoke of the needless production of furs, boots, leather jackets, etc. "From the time you're born, you're programmed that you're greater than the animals." An example they cited was the McDonalds commercial telling consumers , especially children, that hamburgers come from the hamburger patch. "Meat is not a necessity!" They feel there is no way to be a true vegetarian though. "If you eat bread, it has eggs in it." They feel one should take vegetarianism to the level they feel comfortable with. They summed up vegetarianism simply by saying, "All life forms should be treated as if they have rights!"

We then turned our discussion to racism and the spread of the KKK in the U.S. "People don't realize how much access, power, and control the KKK has on the U.S. government." A few members of BODY COUNT went to a Klan protest in L.A. in early summer, and they were amazed by the amount of protection the KKK received from the L.A.P.D. "We were not allowed into the courtroom. The cop at the door blocked the courtroom window by putting his face right in mine. I saw the



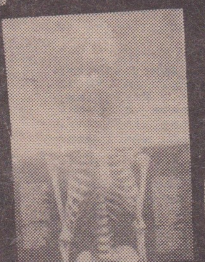
Grand Dragon of California, Tom Metzger, turn around and smile." To show how the Klan problem is getting worse, 90% of Tom Metzger's supporters knew he was affiliated with the Klan when he recently ran for California Senate and received a huge vote. BODY COUNT ended our discussion on racism by saying, "Who is justified on this earth to judge race, color, or creed? There is no one who should be able to judge a person because he looks different."

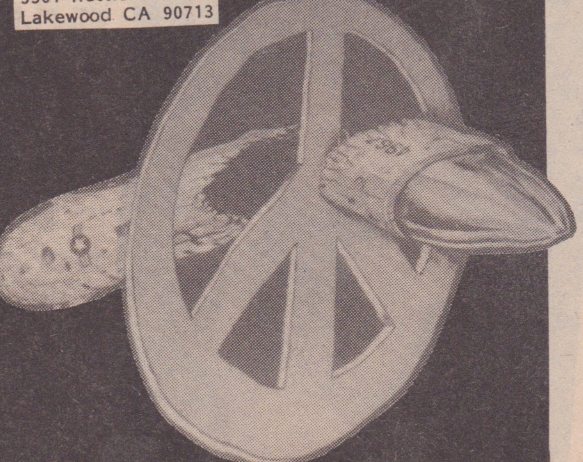
As we began to touch on war and the arms race, BODY COUNT offered a simple solution: "Start feeding the hungry people of the world, and quit bombing everyone....All wars are the same; no wars are for a good cause."

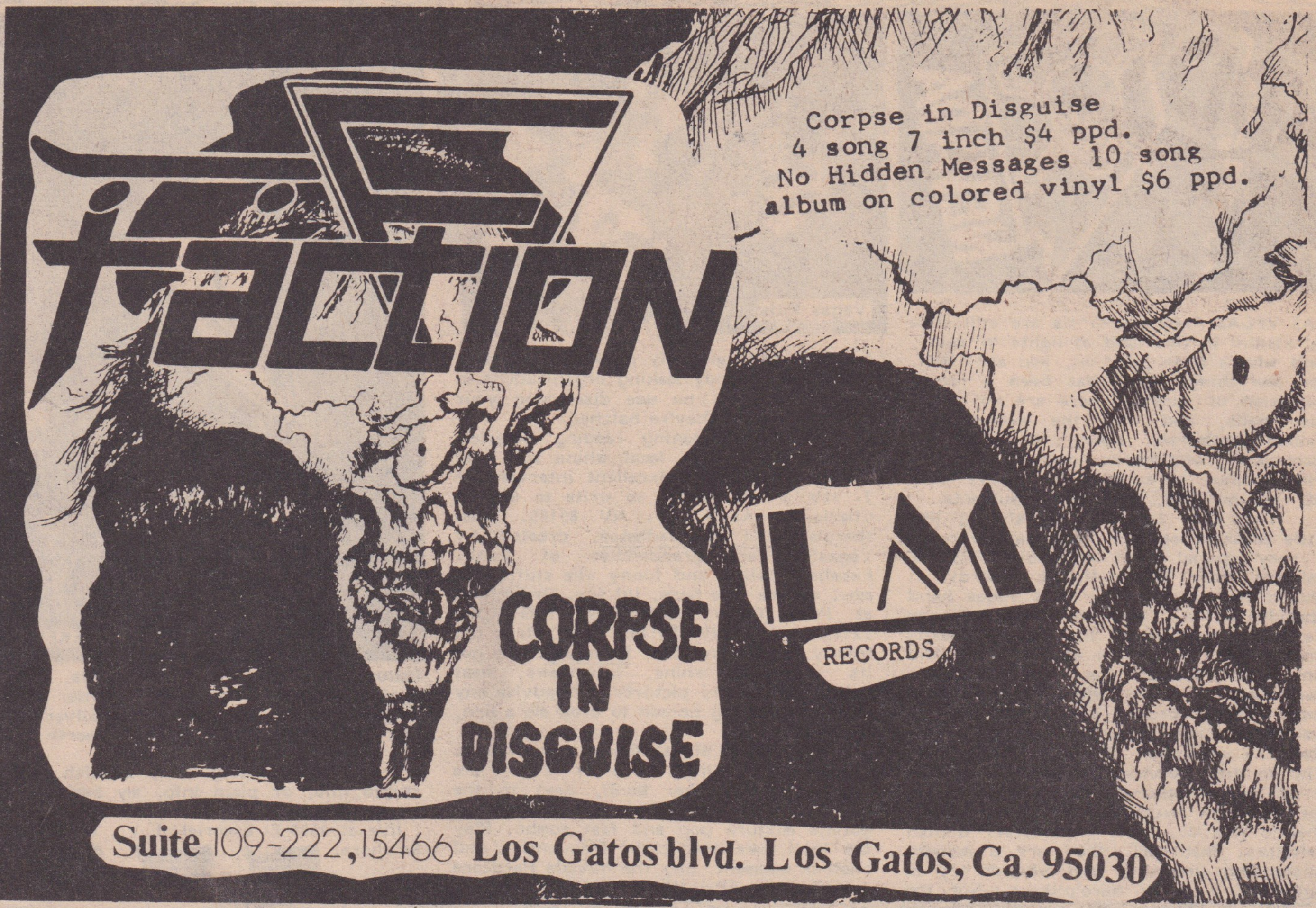
our final topic of discussion turned to government, and the philosophy of self-government. "Take it upon yourself to decide what is right or wrong, not what you're force-fed." The whole band is in support of no government at all. Rather, they would like to see everyone living without government control, and exercising social responsibility. They added, "Change yourself, then give someone the option to change. Don't force them, but give them the choice."

In closing, BODY COUNT would like to clarify a few points. At the time I reported they had a demo tape, there wasn't even one recorded. i apologize to them and to you for the inconvenience. As to the t-shirts, if you send them a t-shirt and postage for both directions, they will print it for you with the inscription "Prevent what you can't cure" and their logo. and write them a letter too, showing what you agree and disagree with.

BODY COUNT
5301 Kettler
Lakewood CA 90713



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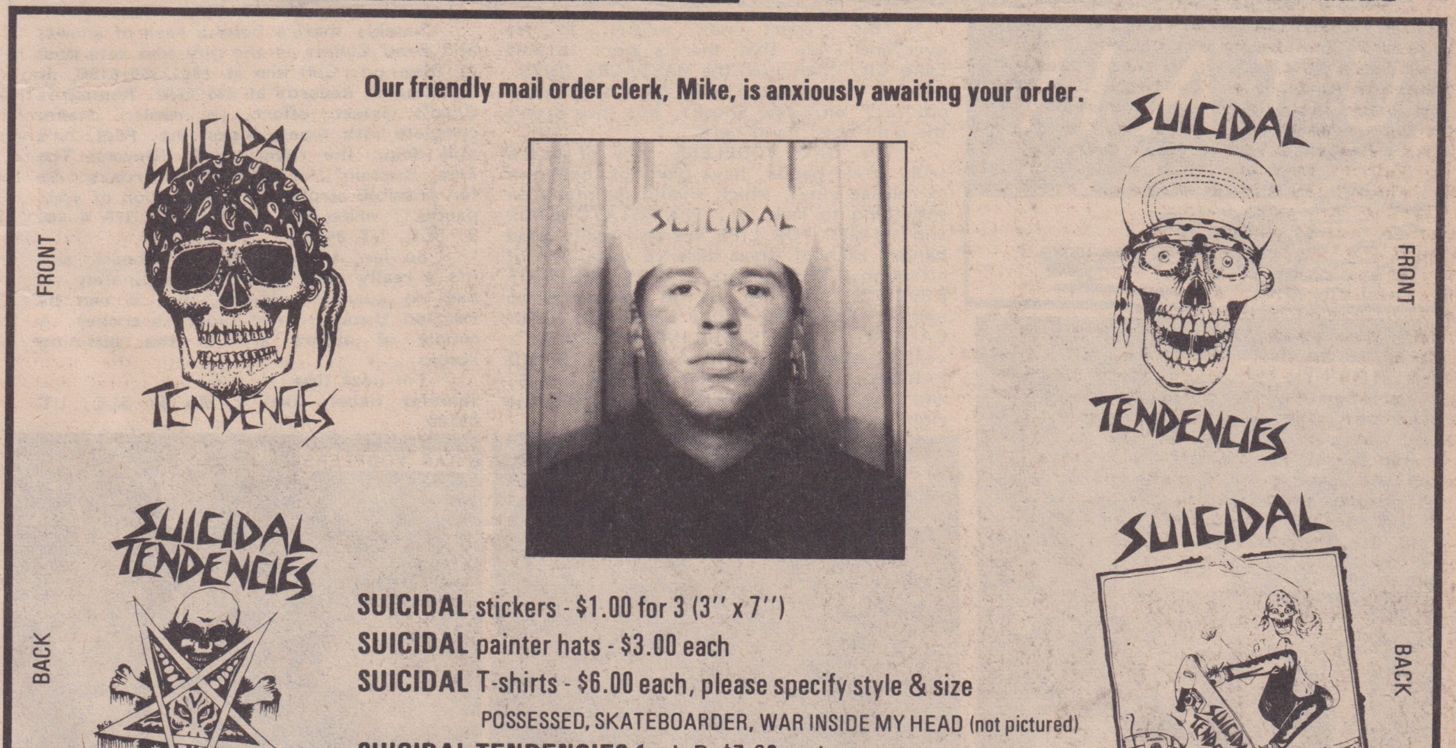
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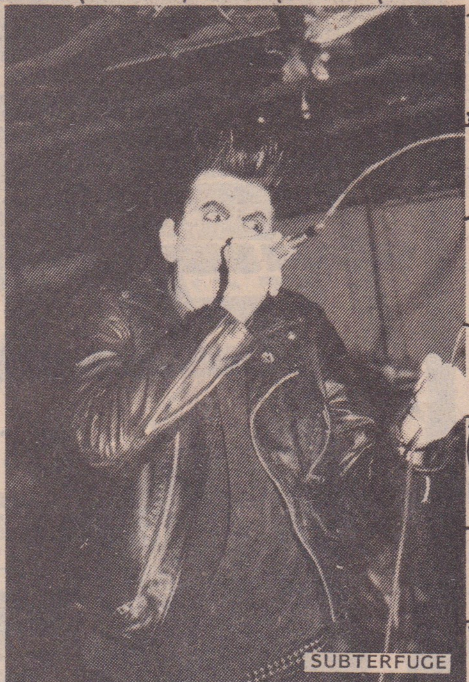
Vegas Kids

LAS VEGAS-Ahoy world! We are still alive 'n' kickin' in this land of lights 'n' coins. And what's been goin' on, you ask? Well, for one thing, there has been a recent explosion of shows. There are no clubs, just halls, and with the ever-present violent outbursts among 35 year old alcoholics , who knows how long the halls will continue to support our heavy duty HC fannage? Well, on to better subjects.

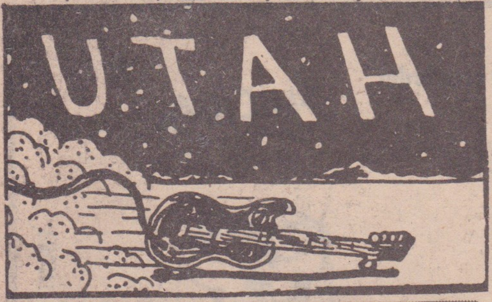
The local bands are festering like little cockaroches, and y'all shall be in for a very special treat when SUBTERFUGE releases their EP on Mystic Records. It should be monumental-- first Vegas band (besides M.I.A., who are now an Orange Co. band) to ever hit the world of plastic disc. Watch for it, I'm warning you. And who can forget the REMAINS, the ever-popular 4some whose poppysurfish toonz cause drunk post-adolescents to wallow in their maturing splendor. And then the youngins-- PERSONAL REGRETS, who do their damndest to make their music a bit unproffeshonably enjoyable. A fun bit of noise, yessiree. Whut else? Well, there's R.Z.M., some (of course) British imitators. But well, they are a morally upstanding group of lads who do try to enlighten a youth here'n'there. Not too creative, but rationally punk. And there's a few more melody making organizations in the works. But no use discussing your chickens before they're hatched.

As for happening reading material, there's No Dice, a local whine zine that always features an excellent interview or 2. It's a fun paper, so write to 6501 W Charleston Ave, L.V. NV 89105. Then there's Civil Disobedience, created by Vegas's own grandaddies of punk. Excellent politix and funny vile stuff. The most mature zine here, I'd say. Order that at Poor Taste Productions/ P.O. Box 72123/ L.V., NV 89170. Then, last not leastly, comes my zine, Prolefeed. It's got its share of whine, interviews, neat politix, and many pictures. I'd advise any intelligent young person to drop me a line, if desired.

Oh yes, I almost forgot to mention a couple more things. One is S.A., the oldest lively punker band, next to the FUDGE. They are a psychish, mellow type garage mixture pop and fast combo. Play the local coke head clubs frequently. And another comment, buy the Nevada Hardcore Compilation EP (Nuke Yr Dink). It features all the mentioned bands, plus upstate (Reno) ones as well. Order thru Positive Force Records/ 1790 Silverada/ Box 237/ Reno NV 89502. It's worth the $3.


SUBTERFUGE

So, for booking info, bookish info, stupid info, or plain info, my address is at your disposal. My name is Michelle, and I live at 4659 El Escorial/ L.V., NV 89121. So there.



This report was written to let everyone know that there's more to Salt Lake City than just the MASSACRE GUYS. So far, they're the only ones with vinyl out (a 7" on Toxic Shock), but they aren't the only good band here.

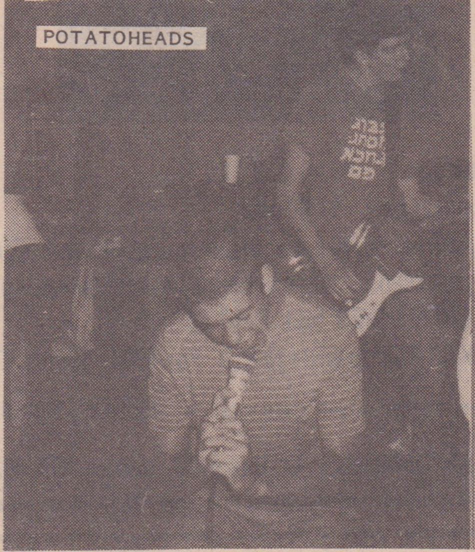
The BAD YODELERS, one of SLC's truly great bands, have plans of their own to release vinyl, which should definitely be something to look for. The POTATOHEADS and MAIMED FOR LIFE are also really good bands, both of whom deserve some kind of attention. The famous BUDDY HINTON'S REVENGE seem to be in existence no longer. The other active bands are AVON CALLING, VICTIMS WILLING (after over a year's absence), P.O.A., and BLIND PARADE. On the horizon we have L.D.S. and the STENCH, both waiting for the right moment to debut, I guess.

Lately, there's been a rash of shows, and Brad Collins is the guy who sets most of them up. Call him at (801)359-6186, or try Raunch Records at 532-6592. Raunch is Brad's latest effort, a record staore complete with tapes, zines, etc. Plus, he's still doing the radio show, "Beyond The Zion Curtain", 11PM-4AM Saturdays. So for possible airplay or distribution of your product, write him c/o Raunch/ 375 W 400 S/ SLC, UT 84101.

So far, the only zine is Zionoiz, and it's a really good effort. Unfortunately, it has no current address, but it can be reached through Brad (address above). A couple of others are in the planning stages.

Till next time,
Jennifer Habel/ 2001 E 9th S/ SLC, UT 84108.

MAIMED FOR LIFE


POTATOHEADS

BAD YODELERS

We're having a very busy summer here with lots of shows. First off, WNUR (a college radio station) released a Chicago compilation LP, Middle Of America, with the first 8 bands mentioned here appearing on it. The 'record release party' saw 500+ people! NAKED RAYGUN have 2 cuts on the record, and are fast becoming Chi-town's best band. They did a 10-day tour of the "real" Midwest and Texas recently, and plan to return, along with a one week tour of the West at the end of September. The "Libido" 45 is sold out and won't be re- pressed. Their LP, on LSR Records, should appear in stores by October, so look out! A.O.F. will also have an LP out, by late September, entitled With Faith. They have thrown a few curves into this vinyl effort, which should be interesting. Tour plans have been scrapped in favor of going back into the studio to produce an EP or another LP. Then small tours are planned throughout the fall and winter. It seems the EFFIGIES are breaking up after more than 4 years together and 4 recordings. Labor Day will be their last show. Their new LP is doing well, and their small West Coast tour was successful, so...what's up? Nobody knows, but Earl (guitar) will definitely still be in the scene here. SAVAGE BELIEFS play out seldom, but appear in a movie of their own...which even has a plot and director!! Their vinyl output is still a big mystery, but one of these days... RIGHTS OF THE ACCUSED may have a record out this fall, and have played out a few times in August. Meanwhile, OUT OF ORDER are recording and looking for ways of releasing something. NADSAT REBELS will have a 45 out in Oct., but are losing their bass player to school. In addition to getting a new one, they may add a second guitarist. BIG BLACK will have a follow-up to Bulldozer very shortly.

BLOODSPORT is the name of a band I've mentioned in earlier reports. They have been playing out regularly to good response. Recording and touring are planned for the fall. 007 is quickly becoming a fave in the scene here; a suburban surf band that's quite tight and fun. A comp cassette of the short career is in the works. LIFE SENTENCE have been capturing a crowd for themselves with their many shows. BLATANT DISSENT are going to school in Dekalb, but should be doing shows in Chicago.

R.O.T.A.

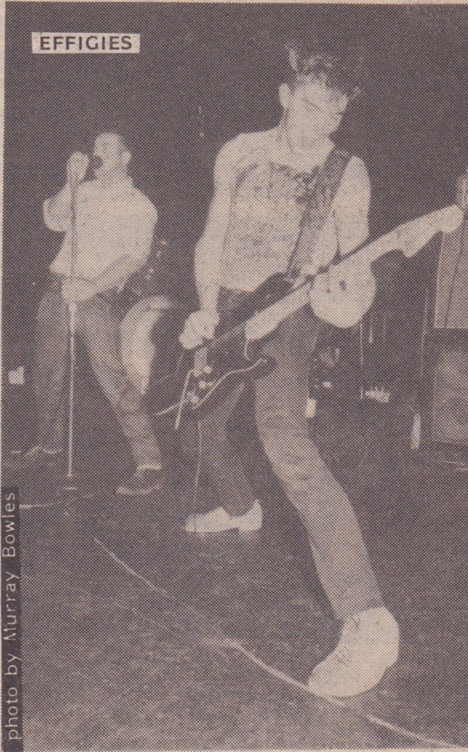

EFFIGIES

photo by Murray Bowles

Zine-wise, there's 4, with Bored Suburbanite, Kitty Wompa (the newest two), Rave-up, and my and Patti Pezzati's Last Rites. Number 8 should be out in early September. Bands, write for show info...we (Last Rites) are always putting them on. Till whenever, bye.

Sean Duffy/Last Rites/ 1717 Sunnyside Beach Dr/ McHenry IL 60050.

KANSAS CITY-I live here, so it's the scene I know best, but I do know there are scenes in St. Louis and Columbia. Columbia is a good town to play because the people there are very open minded and like to have fun. There is small but intense political activity. The only zine from there I know of is Misery. Shows are put on at a bar called the Blue Note occassionally, but most are held at "underground" locations. The Club Decrepit, which was someone's basement, was "closed" due to police pressure. Most people can find out the "secret" location of gigs well in time to see the shows. Sometimes the police are able to find the locations too. Some Cloumbia bands include ZOO ZOO PETALS and BLOOD CLOWNS.

In St. Louis, the scene is sporadic. Some of the bands there are: REST IN PIECES, RADIO BROOKLYN, and WHITE PRIDE (who I'm not too proud of).

In K.C. (Missouri), the scene is really thriving. Bands play ay 2 different places, mainly: the Foolkiller Theatre and the V.F.W. Hall Post 18. Zines include Gizmosis, Club Foot , Issue, KC Scar. The largest is Gizmosis, edited by Jerry Stomp (temporary address is 4264 Jefferson/ K.C., MO 64111). K.C. bands include: O.D.'S, E.M.F., SLABS, DIESEL 99, CATHOLIC ABORTIONS, NAMES DON'T MATTER, MENTAL CRISIS, HORNY TOADS, YARD APES, SINCLAIRS, REARRANGEMENT, SOD BUSTERS, and TILT. Most bands that come through here like K.C. They get paid reasonably and have fun. The local record store in K.C. is called Rock Therapy, and they have a good selection of all types of punk and other underground genres. Their address is: 1607 Westport Rd/ K.C., MO. The phone is (816)531-8750. Out-of-town bands wanting to play K.C. should contact either Kurt (816)471-1712 or Group Productions (816)677-4070.

Captain Stupid/ 4264 Jefferson/ K.C., MO 64111.

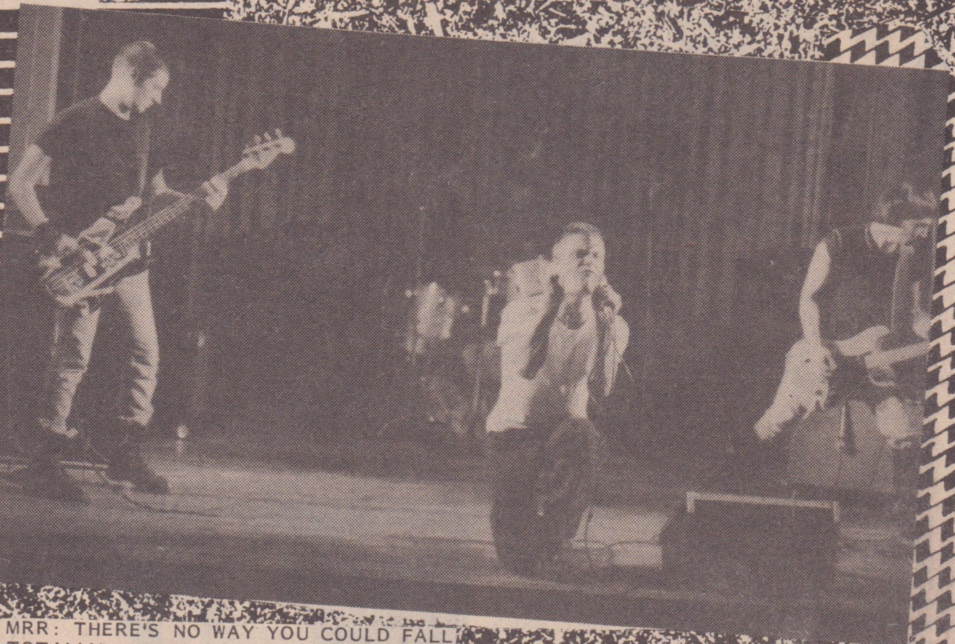
MENTAL CRISIS

ORANGE DOE-NUTS

SLABS

STRING OF COINCIDENCE

Michigan



STATE

BY THOM JUREK

MRR: OK, PRESENT AT THIS INTERVIEW ARE ART TENDLER (GUITAR), KEIR MURRAY (DRUMS), AND PRESTON WOODWARD (VOCALS). FIRST QUESTION-WHAT MAKES YOU ANY DIFFERENT THAN ANY ONE OF A MILLION AND A HALF UNDERGROUND BANDS IN THE U.S.A.?

P: Well, how could we be the same?

A: We are. We're no different. We're part of the "struggling masses".

P: I would say that if you don't hear any difference, don't bother to listen to us. But I think there is a difference. To say that we are different is not to say we are better, by any means. Everyone's different, no matter how similar it is. I've never heard 2 bands that were identical.

A: I think we're original in a sort of subtler way. We're not going out of our way to be different, but as we progress, I think we're finding out more about our identity.

MRR: IS THE STATE A POLITICAL BAND?

P: I think that to a degree that's true.

A: I think, yes, we are...in the sense that we are occupied with political issues.

MRR: DO YOU HAVE A COLLECTIVE POLITICAL STATEMENT?

(pause)

MRR: WELL?

P: No.

A: I don't think so.

MRR: YOU KNOW, YOUR EP COULD BE CONSIDERED DANGEROUSLY LEFTIST?

A: Oh no! That doesn't mean the death squads will be arriving shortly?

P: Oh, shut up man. Go back! (laughter)

K: Go back! Don't record this.

P: Go back, they might arrive! (laughter) Don't give the big expo on us, man!

A: No. OK, the STATE is political. Yes. But in a different way than most bands 'that are political' are political.

MRR: WELL, HOW?

A: In the sense that the pitfall, to me, of bands that are political, is that they try to make music and turn it into politics. And we are trying to take politics, and turn it into music.

MRR: HOW WOULD YOU DESCRIBE YOUR POLITICS?

P: Traditional American constitutional democracy.

A: Politics is people trying to work things out. We're trying to tap the energy of these conflicts, and put it onto vinyl.

MRR: THERE'S NO WAY YOU COULD FALL TOTALLY INTO THE RIGHT OR THE LEFT?

A: Yeah, cause there's propaganda on both sides.

MRR: DO YOU MIND ELABORATING? COME ON, PRESTON, YOU WERE LIVING IN FRANCE THIS YEAR. I'VE HEARD YOU'VE GOT SOME RAGS WITH THE LEFT.

P: Well, with the right too!

MRR. I KNOW. BUT TO ME, THAT'S OBVIOUS.

P: There are people that consider themselves leftist that have good intentions, who are concerned for other people and motivated by social concern. And in fact...

MRR: YOU THINK IT DOESN'T NECESSARILY FIT INTO THE POLITICAL ARENA?

P: In France, unfortunately, it doesn't translate into effective government, but I don't think that's entirely their fault. But then, extreme leftists, just like any extremists, put their ideals and political beliefs before everyone else's physical welfare. I'm against extremism in that way, and that applies to leftist political movements, rightist political movements, nationalist political movements, religious movements, all of it.

MRR: BUT THE STATE IS EXTREME.

P: What I'm saying is that I don't exclude my criticism of society to the left. Nor do I see the world from the leftist perspective either, because I think there's a lot of false optimism in communism. And also false optimism in the capitalist perspective. We've got a lot of growing up to do. Western Communist countries, so far. countries--nobody's perfect. It's possible that Probably won't ever be. It's possible that left and right are old terms that are falling away. Maybe someday those will be historically dated terms. I don't feel myself to be in opposition between these two things. It's like they are obsolete words.

MRR: IT'S TRUE THAT WHAT THOSE WORDS ONCE MEANT DON'T NECESSARILY DESCRIBE THE SITUATION NOW.

P: I think in world politics there's a new pragmatism, which I'm kind of going with. In both the capitalist and communist countries...whatever works to the benefit of all.

MRR: WHAT KIND OF FEEDBACK DID YOU GET FROM YOUR FIRST RECORD?

P: I've heard opposing opinions. I've heard that the music is great and the lyrics have nothing to do with anything, and I've heard the opposite of that.

A: We thought the lyrics were the best thing on the record.

K: Yup. And some people think the lyrics are cliche and ridiculous.

MRR: HAVE YOU TRIED TO CHANGE ANYTHING? DID THE FEEDBACK HELP TO CHANGE WHAT YOU SET OUT TO DO?

P: It gave me a writer's block. (laughs) No, it didn't.

MRR: DID ANYBODY'S OPINIONS HAVE ANY EFFECT AT ALL?

(silence)

MRR: FROM THE FIRST DISC, TO GOING TO THE UPCOMING ONE.

A: I don't think so.

P: I can't think of how.

K: I think, maybe all of it put together.

P: We got a lot of encouragement. The reactions weren't all negative.

MRR: WELL, IT SOLD ENOUGH. I'VE HEARD THE ROUGH TAPES OF THE NEXT RECORD, AND I THINK THE SOUND HAS CHANGED. HAS THE 'LIVE' SOUND CHANGED AT ALL? IS WHAT YOU'RE TRYING TO DO ANY DIFFERENT?

A: I think it might be, in a way.

K: Yeah, cause our influences have sort of changed and the times have changed. So, we're changed along with that. But it's kinda hard to describe.

MRR: HOW HAVE THE TIMES CHANGED?

A: Well, a lot of good bands have broken up. There's a different crowd at shows. More diverse. People are getting bored with the same old sounds. We're trying to sort of liven up the scene.

MRR: HOW?

A: Just by pushing the limits, and trying to expand our musical vocabulary without losing any of the intensity. But there's different kinds of intensity.

MRR: SUCH AS?

P: Well, musical intensity, and then there's performance intensity.

MRR: IF YOU COULD CHANGE ANYTHING AT ALL ABOUT THE ALTERNATIVE MUSIC PRESS, WHAT WOULD IT BE?

A: I think they should write more about us (laughter).

MRR: THAT'S A GREAT ANSWER.
A: That puts it in a nutshell, basically.
P: Maybe the alternative press shouldn't try so hard.
A: Communication seems to be a problem in general these days. The worst media of all has to be U.S.A Today. That's America's version of Pravda. Almost a propaganda sheet. 1984 isn't a good time for propaganda. It's a time for facts and truth. But everyone has their slots, and no one listens to anyone else. we're not making records to serve as propaganda for anyone's point of view. I don't think the world needs any more of that.
P: Perceptions. I try to keep opinions out of it. As soon as something is recognizable as an opinion, it's pretty odious. We're less into opinions than images. And feeling.
MRR: YOU GUYS SHOULD RAVE ABOUT WHAT BANDS YOU LIKE AND HATE. I HATE THIS "WELL, WE DON'T REALLY LIKE WHAT THEY DO, BUT I GUESS THEY'RE OK, JUST BECAUSE...". BE OPINIONATED.
P: I think DURAN DURAN is a menace, but that's about as far as I'll go (laughter).
A: I like the ROLLING STONES, English punk bands, MINOR THREAT, MC5, STOOGES. BROKEN BONES rock! DECAPITATED, LIQUIDATED BRAINS...
MRR: IT'S AMAZING. "Kick Out The Jams" is on the local radio station playlist.
A: That's a good sign.
P: They're still selling records all over the world. Every record store in Paris has STOOGES and MC5 LPs. But why do we talk about them so much?
A: Yeah really. I have a question to ask the rock critics of the world. Now that music is so neatly stuck into categories, what was JIMI HENDRIX? Heavy metal? Was the STOOGES heavy metal, punk, or...
A: Acid rock?
P: Rock and Roll? Soul?
MRR: I THINK PUNK ROCK WAS NIHILISM. It began as nihilism.
A: I don't know. A lot of people wrote all kinds of things about it. And a lot of people started merchandising all kinds of things. But rock is rock, you know?
MRR: WELL, YOU HAVE A PUNK ROCK T-SHIRT ON, A TORN UP T-SHIRT...
A: Well, that's true. (laughter) But I didn't pay $20 for it at a botique. But I always felt that rock is rock. There's a direct line that goes from CHUCK BERRY to MINOR THREAT, and it goes through the SEX PISTOLS. To me, it's rock. It's emotion, and it's rebellion, if you want to call it that.
MRR: I've been trying for 45 minutes to get you to say that.
A: Say what?
MRR: TO SAY EXACTLY WHAT YOU ARE NOW.
A: OK, that's cool. In a way you don't need to say anything at all. Just hit a chord, and hit the lights, and people know. There's something there that people know.
K: Power.
A: Yeah, there's power in Rock and Roll. Maybe it's the power of youth. I don't know.

MRR: WHAT DO YOU LIKE, KEIR?
K: MOTLEY CRUE, LED ZEPPLIN.
A: I think PRINCE is pretty happening.
MRR: HE KNOWS HE'S HAPPENING.
A: He's got more guts than a lot of fuckers. I mean, people listen to him. "Ronnie, talk to Russia before it's too late..."
MRR: HE DOES SELL RECORDS THOUGH.
MRR: NO ILLUSIONS WAS A PRETTY TOPICAL RECORD.
P: We decided to do that to the hilt.
A: We took that to the extreme, to make a point.
P: But we've decided to not be phobic about our perspective. We're trying to find a balance between catchiness and humanism, I suppose.
A: We're trying to be more real, overall. Digging a little deeper. We're interested in the world. It's a lot bigger than Ann Arbor. We're just...you know...
(long pause)
MRR: JUST "YOU KNOW"?
K: Art hasn't had his coffee yet. (laughter)
A: I haven't had any coffee! You'll have to edit that.
MRR: NO, THAT'S GOOD. WE GET YOU AT NAKED REALITY THIS MORNING.
A: That's not true! This is not naked reality. This is warped.
(laughter)
MRR: YOU REALLY ARE AN EMPTY HEADED OAF, SEE?
A: Uh, OK OK. No doubt. That's our point exactly. I mean, I play guitar, man. You know. I am not qualified to comment on world problems (laughter). That's why Preston writes the words and we don't.
MRR: IN ANY CASE, WHY ARE WE DOING AN INTERVIEW?
P: Because we're a band and play music.
A: Right.
MRR: WHAT CHORDS DO YOU SEE THAT YOU PLAY MOST OF THE TIME?
P: Oh, don't give it away! (laughter)
A: That special "E".
K: That only Art knows how to tune.
A: Yes.
MRR: TELL ME ABOUT ANN ARBOR. I HAVEN'T SEEN TOO MANY PROMOS FOR SHOWS LATELY.
A: It's kind of hard to see in the Ann Arbor scene, but I see it. It's kinda been crushed by various...
K: It's the same thing everywhere.
A: Violence at shows. There are occassional shows, but the bar owners are usually really exploitive. We haven't been able to find a consistent venue. But eventually things will open up locally, especially when more bands put out records. But it's a drag right now, especially for those under 18. In Ann Arbor, GROUND ZERO, SUDDEN DEATH, the TRUTH, and the VARIABLES will all be releasing records soon, and that should have a positive impact.
A: When you sell 200 records, you can say whatever you want. You won't have any "accidents" at 4 in the morning.
MRR: BUT IF YOU SELL 3-4 MILLION...
A: Exactly.
MRR: HOW ABOUT YOU PRESTON. WHAT DO YOU LIKE?
K: Yeah, who do you like. Fuckin' A man! Laughin' at all the bands we like.
P: Well, I'm really out of it. I don't have my tape machine and I haven't been listening to the radio. There's all sorts of old things I could, you know, list. I mean...JOHN LEE HOOKER is great. Right now, he has a really large influence on the kind of guitar things we've been doing.
MRR: PLUS, HE KNOWS HOW TO TAP HIS FOOT.
A: Hell yes!
P: Yeah, we've been tapping our feet.
(sound of feet tapping)
MRR: SOMEONE WAS SAYING THE OTHER DAY THAT 99% OF UNDERGROUND MUSIC IS WORTHLESS.
P: I don't agree. I think that's an attitude a lot of people adopt when they don't really compare notes, when they don't really go to shows, when they're not really into it. Like the old cliche that all black people look the same. Everyone knows how stupid and absurd that is.

The STATE
P.O. Box 4412
Ann Arbor, MI 48106

photo by Gina Rappaport

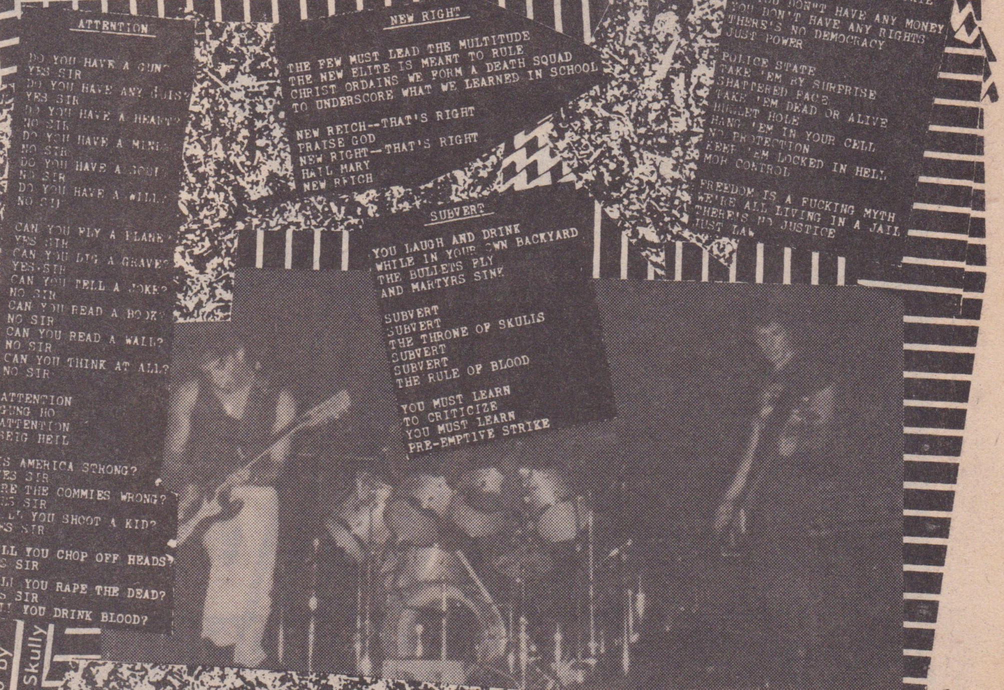


photo by Peggy Skully

CLEVELAND-The scene here is in a perplexing state right now. We have lots of good bands right now, and new ones springing up every week. We have a couple of good clubs and record stores, and new faces at shows all the time. So what's the problem? It seems like most of the people that come to the shows are becoming increasingly apathetic. It's not uncommon to find most of them more concerned with hanging around outside the clubs posing and trying to be cool, than going inside the clubs to see the local bands. If they do decide to grace the inside with their presence, they seem to turn into statues. It seems to be "forbidden" to be seen standing near the stage, or even worse, to start slamming, etc. The usual night for a lot of kids consists of going to a club, posing, getting drunk, and going home complaining that "the bands sucked".

Why is it so hard for people to come to the shows and not worry about being 'cool'? The Cleveland scene is potentially healthy, and we do get our share of touring bands (though I'd like to see more). Our local bands, in my opinion, are some of the best around. This includes: OFFBEATS, PESTILENCE, JIPPO, PINK HOLES, ORAL AUTHORITY, the PLAGUE, and hopefully STARVATION ARMY (who are rumored to be reforming).

As to clubs, the Pop Shop is open on Friday and Saturday nights, and the Lake Front also does shows on those nights. For bookings at the Lake Front, call Nora at (216) 631-7387.

While a few people do their best to help the scene, there are others who don't give a damn. Let's hope this attitude will not continue. Steve

P.S. I'd like to mention that a real good representation of the current Clevo music scene can be found on the Oops! comp tape, Shed Your Pride. You can get a copy for $4 from Oops!/ 6405 Meldon Rd/ Mentor OH 44060.

JIPPO

PESTILENCE

NO RESPONSE

GREEN BAY- The scene here is stronger than ever, with 2 places for shows: Northside Bowling Lanes and Electric Ave Reamed Pork. We've got some good news and some bad news. First the shitty stuff. The MESS (Appleton), MORAL DISGUST (Oshkosh), and ART THIEVES (Green Bay) have all broken up!!! (At least temporarily). A.B.M. has broken up for the most part too.

There are some pretty hot bands still kicking though, as well as new bands forming-- which is the good news. SUBURBAN MUTILATION is back together after about a 5 month layoff while Gary was in the reserves. NO RESPONSE and PRISONERS OF SOCIETY are playing out too, but DEPO-PROVERA will probably miss a few shows because some members of the band will be going away to school.

MORAL DISGUST

NO RESPONSE's More Pollution From Green Bay cassette is still available ($1 and postage), and if you sent money and haven't received it yet, don't fret. Your postman is probably listening to it right now. No...don't worry. They're coming. They will also be recording an EP and doing some touring as well. Contact Jim Runge/ 425½ Crooks St/ Green Bay WI 54301.

ART THIEVES 11-song studio tape, The Day They Stole The Mona Lisa, is finally available. ($2 and postage). Contact Joel Wall/ 501 Cherry St #7/ Green Bay WI 54301.

S.U.M.'s LP, The Opera Ain't Over Till The Fat Lady Sings, will be out as soon as it arrives at Gary's house. Contact Norb Rozek/ 708 St Joseph St/ Green Bay WI 54301.

ART THIEVES

For bookings, call or write Joel (414)437-4510 or Jim (414)432-5340.
Thanks--Joel, Jim, Norb, Gary, Cully, etc.

New England

By Jeff R

76% Uncertain

In late 1983, Kenny and Bones, formerly of C.I.A., teamed up with Todd, Dave, and Bill of REFLEX FROM PAIN to form a band called 76% UNCERTAIN. Coming out of two of the area's most powerful bands, they were faced with a great deal of expectation: would they be able to restore the power they'd had before? It didn't take long to see the answer would be a resounding "Yes!".

Building on the foundation of C.I.A. and REFLEX songs, the band quickly developed, and it was clear that the old "whomp" was back. The new songs came easily and had a new, yet strangely familiar style. The buzzsaw, guitar-to-bass sound had been preserved, backed by razor sharp leads and rock steady drums. "Our sound is hardcore, influenced by heavy metal and hard rock", says Todd, lead guitarist. Kenny adds, "We're influenced from old metal to '77 early punk, right up to today's hardcore. Soup to nuts". "We still play one or two REFLEX songs and a few C.I.A. songs, but it's mostly new material", explains Dave.

76% UNCERTAIN prefers not to get tied up in short-lived political lyrics. Rather, they draw on their experiences in the suburbs of the industrial Northeast. Kenny claims, "It's more or less a social commentary. We bitch about everything that sucks." "Politics seems so big and uncontrollable that we don't like to mess with it", observes Todd. "It's like a commentary on the way things are really. From dog shit and caffeine to alcoholism and exploitation." "But we like to take a lighthearted look at some serious subjects", notes Ken.

After playing up and down the East Coast to enthusiastic audiences, 76% UNCERTAIN finally decided it was time for vinyl. They spent some time at Presence Studios (where both C.I.A. and REFLEX recorded their EPs), and the result was a 16-song LP entitled Estimated Monkey Time. "We were sitting around watching "King Kong" on TV, talking about the record", explains Dave. Kenny continues, "And some guy said 'estimated monkey time, 3 minutes', and I said 'that's it; that's our title. It seemed funny at the time." "It gives the album a concept", quips Dave. Bones feels the LP is "a mixed bag. We didn't quite get our sound, but it's good quality." "It's mud with meat", adds Todd, "but we'll be back in the studio in late fall."

But despite their misgivings about the record, 76% UNCERTAIN has given us a disc that drips with originality and power. Their bonecrunching strength, mixed with an easy- going attitude makes this Connecticut band stand out on the East Coast punk roster. For more info on records, stckers, or shirts, or just to say hello, write to: Mike Hammond/ 556 Broadway 2nd Floor/ Bridgeport CT 06606.

NO STONE UNTURNED

JUST WANT TO KEEP YOU WELL INFORMED
YOUR ROVING EYE UPON THE WORLD
BUT ITS THE SAME OLD RATINGS GAME

WAIT LIKE VULTURES FOR THE KILL
EXPLOIT THE LEAST MINUTE DETAIL
BRING OTHERS' GRIEF RIGHT TO YOUR DOOR

ANOTHER FORM OF T & A
MISFORTUNE SELLS SO BIG TODAY
AREN'T SOME THINGS JUST BEST LEFT UNSAID?

CAUGHT UP IN THE PUBLIC EYE
SHOW NO RESPECT FOR HUMAN LIFE
STRIPPED OF ANY PRIVACY
ITS JUST BASED ON SHOCK CONTENT

A WELL-KNOWN MAYOR'S SON'S FOUND DEAD
WITH 15 BULLETS IN HIS HEAD
HE'S THOUGHT TO'VE BEEN INVOLVED WITH DRUGS

ITS JUST THE NEWS WE'RE LOOKING FOR
A 3-PART SPECIAL, MAYBE MORE
DISPATCH OUR BEST REPORTERS QUICK

KEEP HOUNDING YOU, YOU'LL GET NO SLEEP
WE'LL SWEEP THE NIELSEN'S FOR THE WEEK
ITS OUR EXCLUSIVE, WE'RE IN LUCK

MUSN'T LEAVE NO STONE UNTURNED
FORGET THE FACTS, JUST DIG UP DIRT
THE TOP PRIORITIES GET THERE FIRST
ITS JUST BASED ON SHOCK CONTENT

CAPITALIZE ON OTHERS' PAIN
SENSATIONALIZE FOR PERSONAL GAIN
ITS NOT NEWS, ITS ENTERTAINMENT.

DR. JEKYLL, MR. DRUNK

I WANNA KEEP UP WITH THE JONESES
JUST LIKE EVERY OTHER GUY
BUT ALL MY LIFE I AIN'T DONE SHIT
SO WHAT THE HELL'S THE USE IN TRYIN'
I JUST CAN'T UNDERSTAND MY KIDS
THEY BLAST THE STEREO ALL DAY
SO I'LL GET BOMBED AND WONDER WHY
THEY AIN'T A BIG SUCCESS LIKE ME

DR. JEKYLL, MR. DRUNK (4 X)

I'LL GET SO OBNOXIOUS RIGHT BEFORE YOUR EYES
THINK I'M GONNA GO HOME AND BEAT UP MY WIFE
DON'T WORRY WHEN YOU SEE ME FALLIN' DOWN THE STAIRS
WON'T FEEL A THING 'CAUSE I'M JUST TOO FUCKED UP TO CARE

I KNOW I'M JUST A SOCIAL DRINKER
WHAT'S THE POINT TO JOIN AA
I ONLY DRINK ON RARE OCCASIONS
SUNDAY RIGHT THROUGH SATURDAY
WHEN I'M STIFF I'M SUPERMAN
I KNOW YOU'RE WRONG, I KNOW I'M RIGHT
IT'S OFF TO DREAMLAND, PARTY TIME
SO GET THE LAMPSHADE OUT TONIGHT

DR. JEKYLL, MR. DRUNK (4 X)

GONNA START A FIGHT WITH EVERYONE I SEE
I'LL KICK YOUR ASS SO DON'T YOU TRY TO BE NICE TO ME
WHEN I'M STIFF I ALWAYS ACT SO FOOLISHLY
JUST LET ME BLOW MY LUNCH UP, THEN I'LL BE O.K.

Chock up another hall lost for stupid reasons. This time, it was the Boston YMCA. On August 11, there was a show there with VOID, AGNOSTIC FRONT, MURPHY'S LAW, KIL SLUG, and NO IDEA. A lot of NY skins came up for the gig and there were problems all night--vandalism, drinking outside the hall, and lots of fights. One kid got sprayed with mace, and a knife was dropped on the stage during MURPHY'S LAW's set. The whole show was a sickening display.

On to other matters. The Paradise has been booking lots of shows, and more are planned. For bookings, call The Count at (617)254-2053. JERRY'S KIDS have broken up, with guitarist Bob Cenci starting a rockabilly band, the ROCKIN' BOBCATS. F.U.'S and STRANGLEHOLD are out on tour, and the NOT have just returned home from their national tour, which went well from all accounts. SMASH PATTERN played their first gig a few weeks ago, and are definitely a band looming on the horizon, with a aggressive pop/thrash attack. PSYCHO will have a 4-song 7" EP out shortly, released by Smash! fanzine's Jed Hresko, on Smash! Records. It will include one live track, and will feature their old vocalist Joe Glassman, since replaced by Mega. By the way, they've added a killer version of KISS' "Rock and Roll All Nite" to the set.

SMEGMA & THE NUNZ are said to be reforming. At press time, we're still waiting for the new discs from SSD and the F.U.'S. Other impending vinyl includes 7"-ers by STRANGLEHOLD and LAST RITES, and the long-awaited (by me anyway) album from SORRY. SORRY bassist, Chuck Hahn, is also playing guitar for NEW PARTS FROM OLD. NO SYSTEM played their first real gig at Pulaski Hall in Easthampton, and received a faitly enthusiastic response. Meantime, former vocalist Mike Gitter is getting a band together with former members of TERMINALLY ILL.

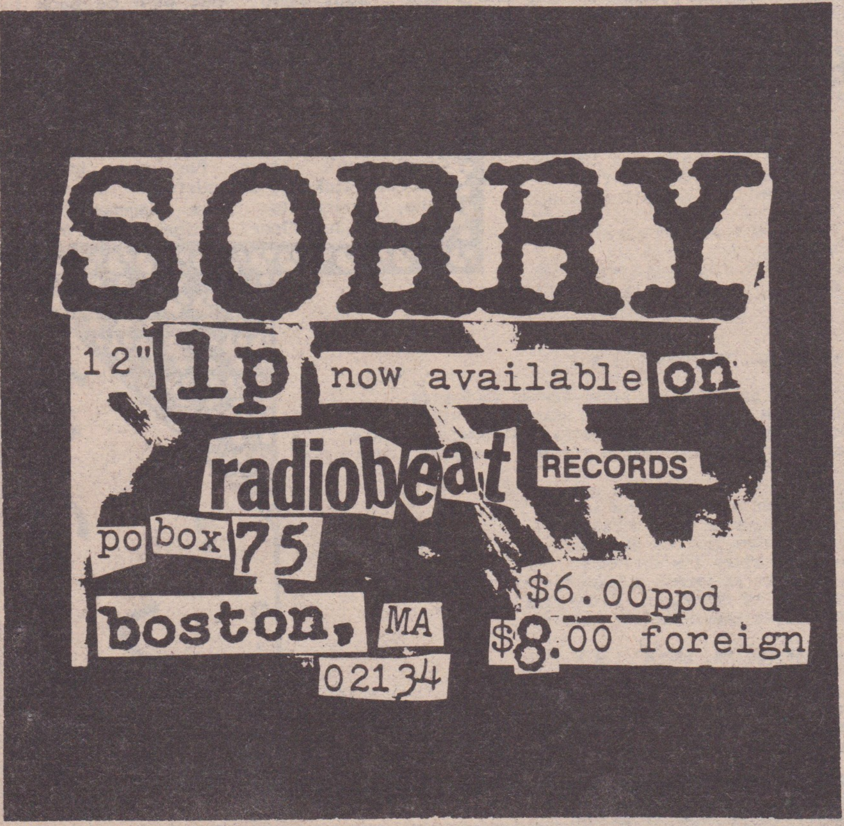
Another band of note is BIM SKALA BIM, a ska-reggae outfit in the mold of the SPECIALS, with strong political lyricism on some songs.

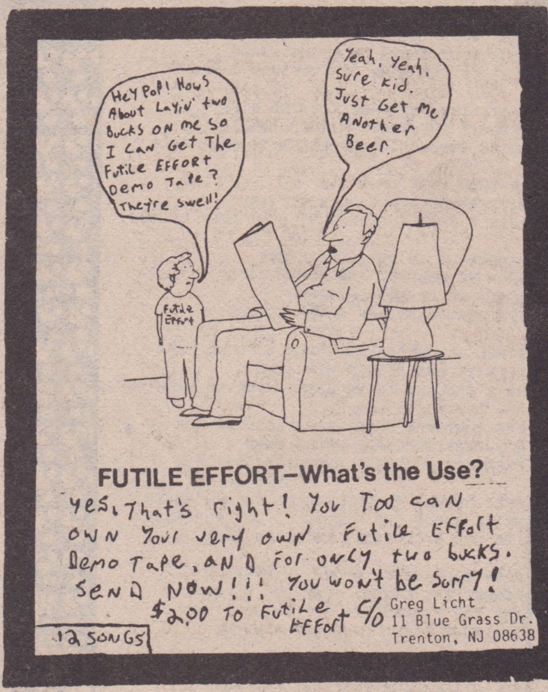
As for local fanzines, Conflict (9 Jeffrey Rd/ Wayland MA 01778) finally has a new issue out. Promised within the month are new issues of Smash! (299 Tappan St/ Brookline MA 02146) and xXx (11 Sheldon Rd/ Marblehead MA 01945). Suburban Voice #11 is still available from yours truly for $1 postpaid. See ya next time. Al Quint/ Suburban Voice/ 13 Portland St #7/ Lynn MA 01902.

SMASH PATTERN

STRANGLEHOLD

photo by Murray Bowles





NYC

THE DOG DAYS

BY MIR (NOT MIRK)

IT'S THAT TIME OF YEAR WHEN PEOPLE ARE SICK OF SEEING EACH OTHERS FACES. THERE'S PEOPLE WALKIN THE STREETS JUST ITCHIN TO PUNCH SOMETHIN 'MAKE MY DAY'..... IT'S STILL TO HOT TO FUCK AND EVERYTHING REEKS OF GARBAGE AND DOGSHIT. THERES A HAZE ALL DAY. AND GRID LOCK ALL AFTER NOON AND IF YOU GET IN A TAXI BEFORE 6PM YOU MIGHT AS WELL BLOW YOUR BRAINS OUT. A COP LAST NIGHT TOLD ME TO GET THE FUCK OFF THE STREET- HE LOOKED LIKE HE WANTED TO HURT SOMETHING HE WAS 4 OF EM AND THEY WERE WRONG WAYING A ONE WAY STREET WITH THEIR LIGHTS OUT SNEEKIN UP ON SOME HERB PEDDLERS IN THE DARK. I WAS IN THE WAY. I GOT MY FUCK OFF THE STREET. FUNNY THO I WAS HOLDING MYSELF SO I HAD TO LAUGH. PROTECT AND SERVE.

SOME COKE ZOMBIE BEAT THE SHIT OUT OF A GIRLFRIEND OF MINE. KNOCKED HER OUT AND ROUGHED HER UP PRETTY BAD. SHE GOT THESE BIG BRUISES ON HER ELBOWS; I DON'T NEED TO GO INTO THE DETAILS. SHE KEEPS PASSING OUT.

A LOT OF PEOPLE FLEE MANHATTAN IN AUGUST. THIS OLD WOMAN WAS WAITIN FOR THE BUS AND HE DROVE THE BUS UP REALLY CLOSE TO HER AND SHE GOT ON A GAVE HIM ALL SORTS OF HELL. IT'S NOT NY IT'S PEOPLE SHE KEPT SAYING YEAH IT'S PEOPLE....

I HAVENT BEEN TO CBGB IN A MONTH NOW... I WAS THERE PRETTY REGULARLY FOR A LONG TIME BUT RECENTLY THEY HAD SOME MIX UP WITH A FRIEND OF MINE WHO THEY ACCUSED OF STEALING MONEY. WELL MY SILENT PROTEST IS FOR JERRY WILLIAMS, WHO SOME OF YOU MAY KNOW ENGINEERED THE BAD BRAINS TAPE WORKED ON LOTS OF NY BAND EPS SUCH AS THE MOB, ANTIDOTE, HEART ATTACK AND OTHERS. HE USED TO RUN THE 171 STUDIO. ANYWAY HE'S BEEN DOING THE SOUND AT THE HARDCORE MATINEES FOR A LONG TIME AND MANY PEOPLE KNOW HIM. HE REALLY HAS NO NEED TO RIP OFF CBGB. HE'S BEEN DEVOTED TO NY SCENE FOR YEARS AND HAS DONE FAR MORE THAN MANY OTHER PEOPLE TO HELP KEEP THE SCENE GOING IT IS REALLY AN INJUSTICE FOR HIM TO BE EVEN IN THE POSSITION OF THE ACCUSED. SO ANYWAY I HAVN'T BEEN IN CBGB'S FOR A WHILE WHO KNOWS WHAT GOES ON THERE. SO MAYBE I SHOULD STOP WRITING THESE REPORTS WHAT DO YOU THINK? SINCE I HAVE MY OWN LABEL I FEEL BIASED ABOUT BANDS OR AT LEASED I FEEL I CAN'T WRITE FAIRLY ABOUT BANDS. I DONT WANT TO PLAY DOWN THE BANDS ON MY LABEL BUT NEITHER DO I WANT TO TOOT MY OWN HORN. I COULD JUST CONTINUE TO WRITE LOWER EAST SIDE BULLSHIT.

LIKE HOW WHEN WE HAVE BLOCK PARTIES ON OUR BLOCK IT GOES FAR INTO THE NIGHT. WITH THE BIG BOOMING SOUND SYSTEM AND THE OPEN FIRE HYDRANT GUSHIN WATER. WE DONT GET NO PERMIT WE JUST BLOCK THE STREET WITH CARS AND PARTY. AND ALL THE LITTLE KIDS ARE BREAK DANCING....

BUT AS I WRITE THERE IS TROUBLE ON THE STREETS. LAST NIGHT A GANG OF PUERTO RICANS WITH GUNS CAME INTO THE PYRAMID ON AVE 'A' LOOKING FOR SOME PUNK ROCKERS WHO STOLE 'A BELT' OR SOMETHING. SOME BODY GOT THEIR NOSE BROKE AND IT'S SUPPOSED TO BE WORSE TONIGHT. WELL THE HARDCORES HAVE HAD THE AVE A SIDE OF THOMPKINS SQUARE PARK AS HOME TURF FOR 3 YEARS WITHOUT A HITCH, BUT IT LOOKS LIKE THEY MIGHT HAVE TO FIGHT TO KEEP IT. DO YOU WANT TO DIE FOR A STREET CORNER TO HANG OUT ON? THEN AGAIN, BACK DOWN NOW AND YOU'LL BACK DOWN FOR EVER..... THINGS ARE SUPPOSED TO REACH SOME SORT OF CLIMAX TONIGHT. AFTER ALL IT'S FRIDAY AND THE BOOZE IS PROBABLY MAKING ALL SORTS OF ZOMBIES POSSIBLE. MAYBE BY THE TIME YOU READ THIS THE HARDCORES WILL HAVE KILLED ALL THE PYRAMID GAYS AND THE PUERTO RICANS WILL HAVE INTIMIDATED ALL THE HARDCORES BACK TO THE SUBURBS. WHAT DO I CARE, WERE HAVING A LABOR DAY WEEKEND BLOCK PARTY AND IT'S SUPPOSED TO START TOMORROW BUT EVERYBODY'S REHEARSING OUT FRONT BY THE SOUND OF IT.

YEAH IT'S SUMMERS END AND WERE PRETTY BURNT AROUND HERE.. IT'S A GOOD DAY TO GET OUT OF TOWN...

THE PLACE IS FULL OF PEOPLE WHO ARE SICK OF LIVING AT PEACE WITH ONE ANOTHER. THE CAB DRIVER WAS HOLLERING AND BLOWING HIS HORN AT SOME GUY STANDING IN THE MIDDLE OF THE STREET YELLING UP AT SOMEBODY ON A FIRE ESCAPE. THE CAB DRIVER GOT OUT AND SAID SOMETHING AND GRABBED THE GUYS SHOULDER THE GUY THEN SLUGGED THE CAB DRIVER WHO FELL DOWN. MEANWHILE OTHER CARS WERE HAVING TO STOP AND THE WHOLE BLOCK WAS FULL OF TRAFFIC HONKING AND SCREAMING. NOW THE CAB DRIVER HAD THE GUY IN A HEAD LOCK AND WAS SMASHING THE GUYS HEAD AGAINST THE FENDER OF A PARKED CAR. PEOPLE WERE JUST WALKING BY. THE GUY ON THE FIRE ESCAPE GOT THERE WITH HIS BAT THE SAME TIME AS THE COPS DID.....

THE TIME HAS COME TODAY.
BONA FIDE
RECORDS P.O. BOX 185, RED LION, PA 17356
YARD TRAUMA
WRITE FOR OUR FREE LIST!
YARD TRAUMA and THE LEFT.
"IT'S THE WORLD"
4.50 EACH PPD
IT'S THE WORLD!
THE THE LEFT
HELL
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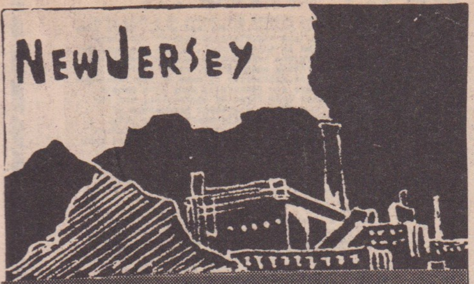


Lenny here from the wonderful, smelling state of New Jersey. Right now my favorite homeboys, ADRENALIN O.D., have just returned from their "Invite Ourselves" tour. Upon their arrival home, Buy Our Records released their The Wacky Hi-jinks of... album. Other new vinyl should include Mutha's CYANAMID 7" EP.

Venues do seem to be OK at the moment. Besides Obnoxious Productions in New Brunswick (Paul at 201-247-7674), Patrix will be doing some shows (hopefully all-ages). Bands can call Lynda at (201) 545-6577. Thursdays is the best time to reach her. In South Jersey, Randy Ellis Productions is doing all-age shows. Call (609) 298-3628. P.M.F. Productions does some work, and bands can call Perry at (212) 564-1104. Caution: he can be shrewd. Some of the more 'artsy' bands can try Maxwell's in Hoboken. Call Steve at (201) 656-9632. Bands touring in the fall can also call Mr. Johnny Stiff at (212) 387-5090. He and Jim Dunlevy of BEDLAM plan on doing some shows in the Metropolitan area.

The only new band I can think of is TEENAGE DEPRESSION, whose sound is good and not as typical as the name might indicate. They'll have a 7" EP coming out soon on their own label. BODIES IN PANIC have reformed, and BEDLAM plan on going out west the first 2 weeks of October. Anyone that can help them with shows or a place to stay, please write the P.O. box listed below.

That's it from the Garden State. The tomatoes are still green, and with that in mind, I'll call it a day.

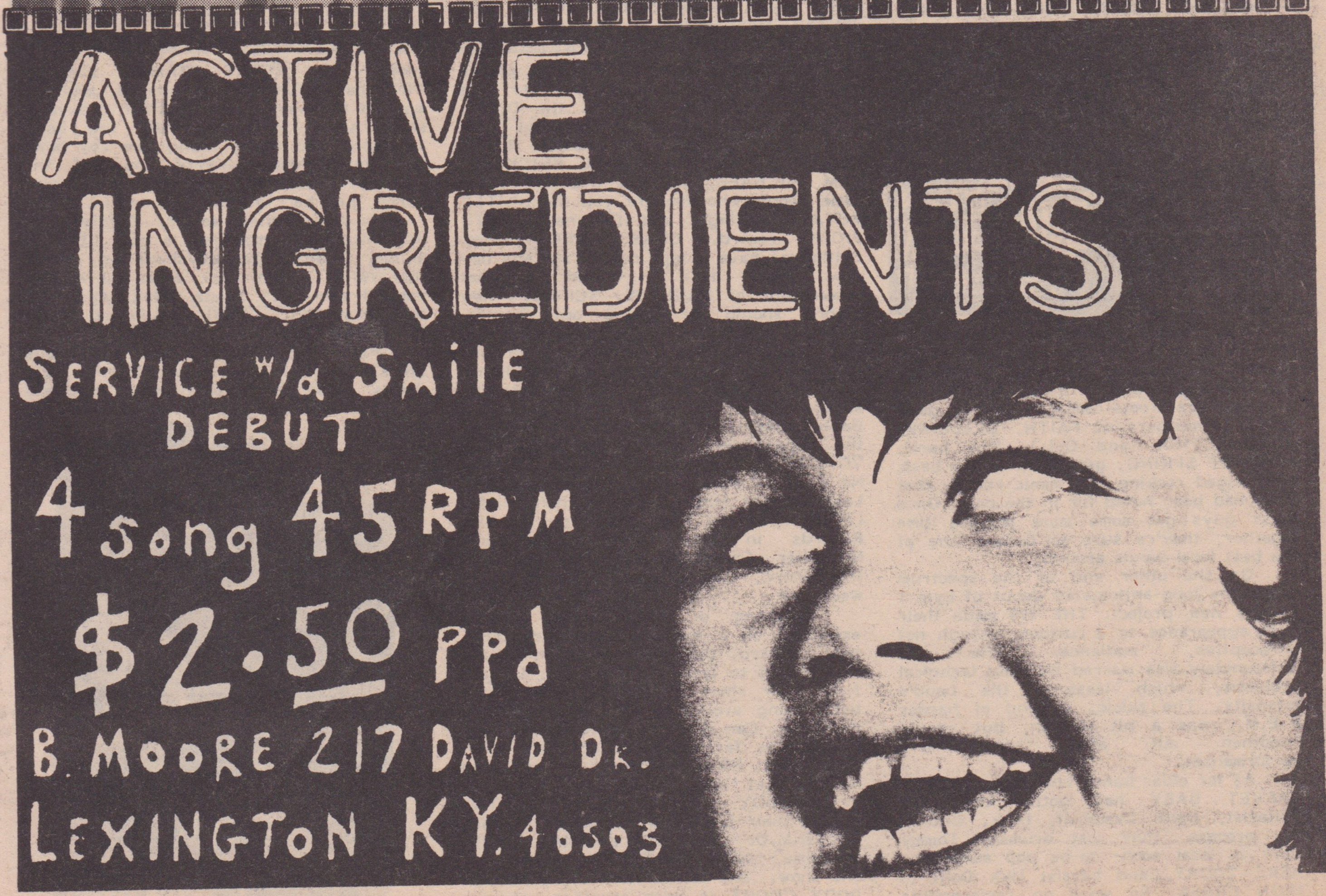
Lenny Sblendorio/ P.O. Box 363/ Vauxhall NJ 07088.

SACRED DENIAL

DEATH RAGE

photos by Linguine and JeffO

FUTILE EFFORT



PHILADELPHIA-Philly still has a relatively violence-free scene. Sometimes there's ugly incidents, but a vary small minority perpetrate that kind of bullshit. Various individuals and groups of people often come to shows from outside the area: N.Y. skins and their counterparts from Maryland are among these people. The Maryland skins, usually less than a half-dozen, don't appear to have many friends in Philly, but until August 3 there were no major incidents and they were generally tolerated. Even if their "seig heils" were to be taken seriously, the combined N.Y. and MD skins wouldn't amount to much of a threat.

At the August 3 RAW POWER gig, the MD skins were present in their usual glue-sniffing state. One sported a "Maryland Skins Rule" t-shirt (Rule what? The government rules; you just play 'follow the leader'!). The night went relatively smoothly, with these people reportedly doing little more than heckling the band and standing around with the usual sneers.

After the gig, the Maryland skins were talking with one of the locals. This was someone who had recently returned from England, and was wearing a "United Skins" t-shirt from there. They befriended him and asked for his address to keep in touch. Then one had suggested that they go for a walk. About 2 blocks from where the gig was, one of the skins made remarks about the local being Jewish, and then hit him from behind. The rest predictably joined in and beat him to a bloody pulp, puncturing his lung, etc. His shirt and boots were ripped- off, and he was threatened not to tell anyone what had happened.

A witness in the neighborhood helped him back to where the gig was, and 5 or 6 of us were still there. The victim was fearful about discussing it, mostly because his attackers had his address, but told the story anyway. He was then taken home. Initially, the skins had gotten their desired response of intimidation. but that was to change quickly.

That same weekend, countless people in the scene got the story and decided it was time to put an immediate stop to this shit happening in Philly. Many locals vowed to vamp on these people and insure no (safe) return of them in the future. The reaction was strong, and the BATTALION OF SAINTS gig was cancelled for the following weekend due to this. Besides the pissed-off local punks and skins, the Jewish Defense League (who were called by the victim's parents) were planning to show up, and it looked like a serious crunch was about to happen. (Hopefully, the J.D.L. will not blindly stomp on any random punk or skin that they encounter). No such showdown took place that night, or since then (at the time of this report). The MD skins haven't returned, and the feeling around here seems unchanged. One can say that to the majority of this scene, the MD skins are unwelcome, to put it nicely. It is so commendable of the people in this scene to be ready to stand up as soon as this kind of shit begins. If half the people who pledged to send them back to Maryland for good live up to that, then they haven't got a chance.

While it's a shame to see these people from Maryland go a step beyond pro-fascist posing, it is encouraging to see many more people become aware, and willing to fight against it. Ronald Thatcher

HEY, PUNKS!!!

On Friday, August 3, 1984, someone got beaten to a pulp after a gig near 40th and Spruce Streets in Philadelphia. There have been a number of more or less "spontaneous fights" that have occurred from time to time in this "scene". Often the muscle-brained men, and the women who have chosen to reinforce their own helplessness by tolerating such idiocy, reign supreme in their cliques. Despite the mediocrity of many of the relationships "on the scene", there are frequently many nice people who despise acts and other such forms of oppression, and recognize that there is probably a greater percentage of free-thinking individuals here than elsewhere in the city. So they show up...and let's not forget the central feature-- the perhaps soon-to-be totally redundant bands who ensure that certain tendencies appear in the audiences.

Last Friday's beating was "new" and quite different, however. It was specifically tied to the "religion" that the victim was born with...IT WAS A JEW BASHING. And it went something like this: the young man, who for one reason or another liked the appeal of being a skinhead, decided that an appearance he shared with others was enough of a reason to become friendly with them. He apparently made the appropriate gestures and conversation, and claimed he would keep in touch with these D.C. SKINS: Lefty, a black, female skinhead; her white friend with a cross tattooed on his forehead; and another white, "southern" skin. Just about everyone on the scene knows at least who the first two are. After finding out that the victim had the "misfortune" of being born "Jewish", the three of them ripped his "skin" boots and his "skin" shirt from his body and then proceeded to beat the fuck out of him.

Since this odd skin trusted the three and was alone when he was being worked over, details are scarce(since he didn't want to say very much about what had happened, for fear of being killed). But his friends knew independently who he had gone off with and it didn't take much guesswork to figure out what had happened when one saw his body. The evidence of their thorough pulverization was his severely bruised biceps area, which was obviously still hemorrhaging internally, the bleeding scratches on his chest, his pulped lips bleeding even more heavily, and most frighteningly, his dread of the conditions of his recent subjection to the maximum abuse of which these three scum had then been capable. Needless to say he felt his future quite unsure, because he had just been used for meat for the testing of Lefty's sharp metal toys, and felt that more could soon follow. Each of you who reads this (and cares enough) might try to get more facts about this episode by talking to any of the number of people who encountered this brutalised human being last Friday. We know that he has many friends who will help him out. It's just a question of everyone understanding what really happened.

These three so-called skinheads, and Lefty more than the others, almost always hassle people at shows, sometimes with words and sometimes with physical violence. Last week was the point at which their neo-fascist ideology became a clear fact of historical action. It should be clear to everyone that, just like the police, these three are capable, ready and willing to use deceit and malicious force whenever their reactionary thoughts possess their bodies, convincing them that their glory rides on the humiliation of someone less powerful than they are at that moment. Remember, their scatterbrained collection of ideas allows their enemy to be anyone that the Old Nazis, the KKK, the National Front or any other derivative right-wing group says it's okay to fuck up. Or more probably, it could be anyone at all, including YOU, if the time is right.

So, there you have it! Some of us feel the time for self-defense (or vengeance, for those who feel of that spirit) is here. There is no welcome for Lefty and her mates among many of the punks and skins and others in Philadelphia right now. Those who once maintained superficial relations or were even "friends" with them would do well for themselves to re-examine just what a friend is. Whatever action we now take would seem to be more effective the more truly democratic it is. Some have already expressed an interest in smashing them up until their bodies are hardly recognizable. Some will simply demand the partial solution of banishing them from all future Philadelphia gigs. Some may even want to help the neo-fascists actually to kill a few Jews. Time will tell. Since cops never have a constructive role to play at punk shows, it seems logical not to invite their involvement. At any rate, it would seem particularly intelligent if by their own unexpected brilliance Lefty and the boys decided to stay away from here for good. More likely however, a physical removal of them from whatever area they designate as their stomping ground may prove necessary. Now, perhaps, by us. In the future, perhaps by others.

Likewise, we feel that this is not an issue of something like "punks" vs. "skins". The way you look and which bands you're silly enough to let think for you are only questions of aesthetics, intelligence and a desire for autonomy... none of these factors is

New bands come and old bands change...growth or degeneration? It all depends on how you look at it. Among the new bands giving D.C. a new lease on life is a local grassroots combo of D.O.D. guys (incl. ex-members of FAITH, DEADLINE, INSURRECTION, and G.I.). The band, RITES OF SPRING, gets back to the basic hard-edged rocking and manic energy that D.C. had been noted for in the past. Once these guys get some more playing time together, they're sure to become one of the best local bands around.

On the other end of the spectrum comes the long-anticipated debut of Lyle & Brian's new project. THE 400 made their first appearance to a curious, though not unreceptive, audience. The set unfotunately was marred by some technical problems, which lessened the band's intensity. The music, a kind of harder R.E.M., was a bit uneven, but should smoothen out after some more performances.

As for older bands changing...BLACK MARKET BABY has gotten their old guitarist, Keith Campbell, back. But in the process, they lost drummer Tommy Carr to local soon- to-be pop sensations HERE TODAY, and bassist Myk Dolfi to IRON CROSS. No word on replacements yet. MADHOUSE have a new bass player and have recorded a demo. Another tape floating around the area is the D.S.I. compilation, Mutopia, featuring an interesting array of local bands (MALIFICE, PUDWAK, STEEL KNICKERS, YOM, MICHAEL, et. al.) D.S.I. are the same people who brought you the UNITED MUTATION single and the new DEATH PIGGY record. GRAY MARCH, from Baltimore, have a tape coming out any day now. They have a sound somewhat reminiscent of BAUHAUS. SCREAM's new record should be coming out shortly, possibly a joint effort between Dischord and Rough Trade. The G.I.'s new LP, Joyride, is out, and firmly establishes them as a 'metal' band. Also out after an antagonizingly long wait is the Bouncing Babies comp LP. New MEATMEN LP, War of the Superbikes, is due out soon. The VOID LP on Touch & Go has been delayed. No word on when, or if, it will come out. Last but not least, 9353 has their 8-song LP recorded and it should be out on R&B Records in late October or early November. Coinciding with the release of the record, they should be doing a 2-3 week tour.

Speaking of tours, IRON CROSS embarked on a nationwide tour recently. Last I heard, they were stuck in Canada and trying to learn French. G.I. is back from their short tour, and rumors have been going around about their impending break-up. Can it be true?? OUTRAGE and HR got as far as Texas on their tour. Extra note: HR has recorded a demo. More on that next time.

BLOODY MANNEQUIN ORCHESTRA played their last show, as did PITBOWL. The B.M.O. LP is still available. In the meantime, UNITED MUTATION reunited for one show...and maybe more in the future. BODY COUNT is back together, opening recently for AGENT ORANGE. SECOND WIND has gotten a new guitarist, and are well on the way to playing their first local show since February. Half the band (guitarist and yours truly) are (by now) well into their personal tour of the country. Hope to see you out there. Sorry, just had to stick that one in.

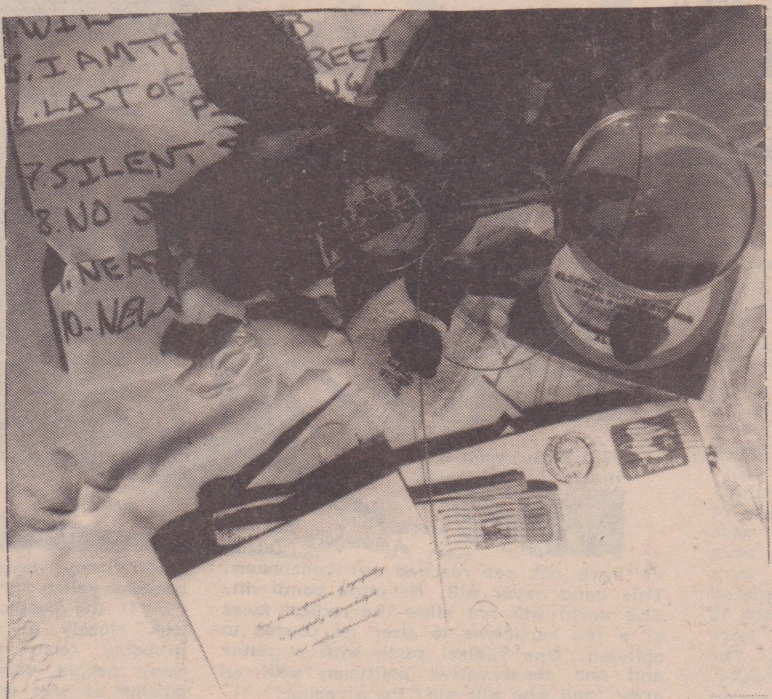
In the printed matter, Thrillseeker has once again managed to get out their annual issue (12009 Maycheck Ln/ Bowie MD 20715). Two new zines have also popped up: D.C. Scene (3900 Calvert St NW/ Wash D.C. 20007) and Period (P.O. Box 56047/ Wash D.C. 20011).

Final bit of info: the outrageous SNAKES, after years of practice and demos, made an amazing debut that was just too mind-blowing for words. And on that note...

Til later, Bert/
P.O. Box 25054/
D.C. 20007. Wash,

GREY MATTER

LITTLE GENTLEMEN **ANOTHER WASTED DAY**



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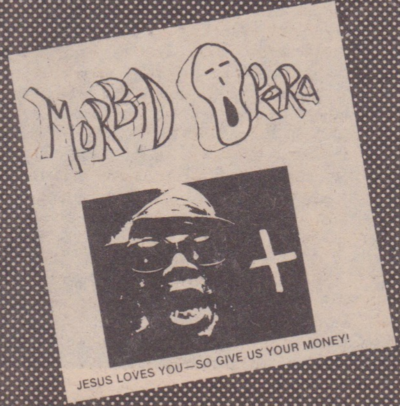

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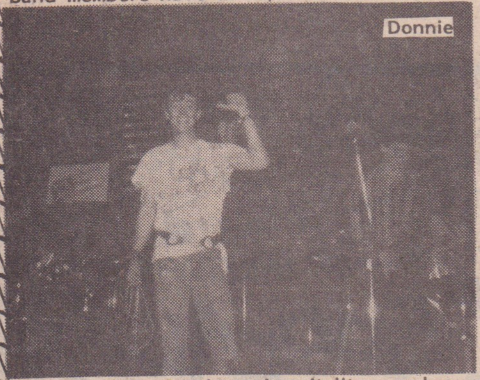
KNOCKABOUTS formed in the spring of 1982, breaking the monotony of an ignorant, redneck, new wave/heavy metal society which prevailed in Huntsville, Alabama. Outcasts from the city's music scene, the band and a handful of followers decided it was time for a change. The band played cover tunes, and then quickly descended into the depths of their own original hardcore material. The early songs echoed the rebellious, "I don't give a damn" themes of the original punks, then, at a rapid pace, the KNOCKABOUTS began writing other songs on a variety of other themes: nihilism, pro- youth, pro-think for yourself, sarcasm, humor, release of energy, etc. The music forms also expanded, became tighter, faster, more and more angry. Band members were replaced; Steve left town to be replaced by Randy; Greg moved, but fled back to Huntsville. The music became more desperate, the hate more intense. The band has been hounded by rednecks, police, jocks, even would-be punks--yet they still remain. In the city of Huntsville, steam, hate, and KNOCKABOUTS are synonomous. This is what some of the band members have to say:



Donnie says: Southern hospitality, or how to keep from going insane and form a punk rock band.

"I woke up this morning at 6:36. I got ready and went to work-for 10 hours. I support myself, my wife, my son. It stormed today, and when it stopped, the cesspool was unchanged. It's still Alabama, and it still sucks. The air is thick. Every day my head aches and I am sickened. Punk bands sing about the Klan, segregation; it's here, a normal facet of Southern society. People here are raised to accept it, to conform is the norm; to break the norm is forbidden. You immediately become the enemy.

Which brings me to this band, the KNOCKABOUTS, why we continue, why I continue, and how nihilism spawns hope. I think, in our hometown, there are about 15 people who support us, who like punk rock. We get minimal input from our audience; some slam, but most heckle, jeer, etc., shout "go home". We don't. We go through a barrage of songs in a short amount of time, and then do it again a few weeks later to the same response. In our own individual ways, we believe in what we do; and that's why we still do it 3 years after the first time we banged out a SEX PISTOLS song. The energy, the concept, is still intact. We're still hungry; we have not yet reached our conclusion. This band never will. No punk band will. The world will not allow the radical ideas of a few musicians to alter its course to oblivion. One radical punk with a guitar and one conservative politician with an army, and who will win? I'm a realist.

And anarchy? It is the end of the world. I doubt the possibility of peaceful anarchy because it would require a ruler to establish peace. Is this anarchy? We (all punks) sing love songs of death. Our dreams are society's nightmare. The hidden meanings in our songs: we will die; we are the sacrifice; society will be shocked into change. That is our only hope, the hope for the 10 year old with a mohawk I saw in Atlanta. And through this nihilistic haze and gloom, one shared of broken hope lies just beyond our grasp. One day we <u>must</u> reach it. Although it does not appear so, worldwide, we are united in one. The most important aspect: we all demand change.

Oh yeah, there's this band I scream in with all these neat, rowdy songs about all kinds of things, with lots of hidden (ha ha) messages. And I don't think I'm insane, but then again Norman Bates didn't think he was either. I hate/I hope. Have a good/no future."

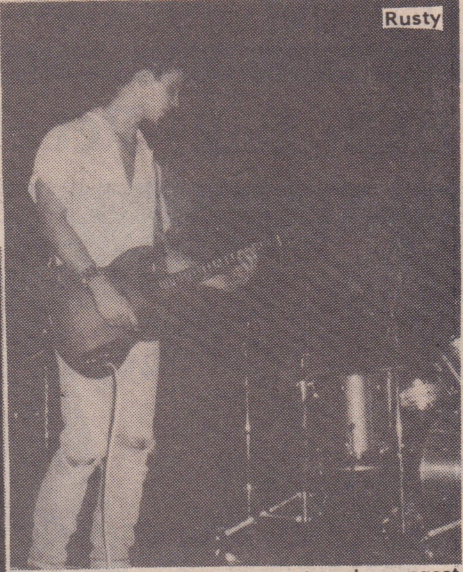
Greg Sklaka says:

"We wanted to show that you don't have to be a Jimmy Page to be in a band. We wanted to play something basic but very powerful. We really don't know what the average person thinks of us because we hear "play sickie sado", then someone says "boo, y'all suck." Our first real gig was at the University of Alabama in Huntsville in January of '83 at a talent show with 3 other bands. I think we shocked everyone there, especially when we played "Sweet Home Alabama". It was kinda funny, because after we played it, someone yelled "Freebird!".

If the people here in Alabama would look closely at our songs, they could probably relate to them. But not very many people want to do that, so we're labeled as shit and we get fucked with a lot, especially by the cops.

Today, we have a name for ourselves, whether people say we suck or we're good.

"Where's My Vietnam" is probably our best song. Live, it's the peak of our insanity. "I Hate Your Guts" and " The Beautiful" sum up life in Huntsville. I think people who first liked us now have "grown out" of *hardcore* or the KNOCKABOUTS, but to us it's a definite way of life."



Randy Sanders: The newest and youngest KNOCKABOUT has this to say for Alabama, and the scene:

" People here are really shocked by hardcore. They don't even stop to try and listen to what we are talking about, except for a handful of us. Everyone thinks we will grow out of it, but we're still going strong and getting stronger. People here can't seem to open up their minds, and try something different. They all like sitting around getting stoned and listening to heavy metal."

Rusty Jackson says:

"Some people say that all we do is

complain. and I say 'that's right'. There's too much scum in the world to ignore. If no one complains, if no one fights for what they think is right, if no one sues the police for abusing their power, if everyone submits to acts of tyranny, then we would all be slaves of a dictatorial government and would be a disgrace to the human race. I've been charged with disorderly conduct several times, public intoxication twice, resisting arrest once, and criminal trespass once. I was found not guilty every time. The police are like that because power corrupts, and absolute power corrupts absolutely. The youth are constantly being harrased by the cops. I'm too angry to stop complaining. I don't write lame songs about lame things. I don't smoke pot and I don't drink beer. Some of the KNOCKABOUTS' songs may not appeal to the passive "hippie-punk" type. THE KNOCKABOUTS ARE NOT PASSIVE. THE KNOCKABOUTS ARE ANRGY YOUNG MEN."

Thanks to our friends John, Dougo, Todd C, Spike & GNP, Dim, Jeff, Heather, DDT, Underground Records, Fullyeyc, Ether Dogs, and all who make the effort...Special thanks to Cindy, Lollie, Yvette, and Bill at Toxic Shock.

SWEET HOME *alabama*

BIG WHEELS KEEP TURNIN
THEIR BRAINS IN HIBERNATION
SINGIN SONGS ABOUT THE southland
ALABAMA'S A DEAD ZONE BACK again
and I think it's a SIN!
(REPEAT)
Well I heard some Jocks
they talked about us
and I heard redNECKS
they put us down
well I hope you shitheads
will remember
that we don't want you 'round anyhow
(CH) Sweet home alabama
where the skies are so blue
Sweet home alabama
lord I'm runnin away from ya!

In Bama they watch M.T.V
It's bullshit!
I'D KILL MARTHA QUINN IF I
COULD GET AWAY with it
The videos they show
DO NOT influence me
how do they influence
you?
(CH)

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WINNING SUGGESTION GETS A PRIZE TOO GOOD TO MENTION - LEGALLY -

White House BRAND

SELECTED VEGETABLES

Hi,
This is a letter to all the readers of MAXIMUM ROCK N ROLL. We are taking ad space to do it because we will also be giving you our address to write for catalogues or records. Many of the people in the punk scene seem to be unaware of the times that we are living in. After Reagan is elected which seems likely, things will get worse. Punks are, whether they like it or not, being identified by the police and other authorities and harrassed. This should tell you something ... you have power. Whatever you decide to do with this power is your choice, but being a punk should mean that you are running your life with a different set of values. The use of undercover cops at the demo convention to instigate an arrest situation is a sign that they are afraid. Being different may be number 1, but number 2 should be doing something with that difference. Think about it.

Mike. MR R

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HANNOVER-This is a report on Chaos Day, August 4, 1984. But first, our story begins in Bielfeld. This town is 100 km from Hannover, and many punks arrived here for a show the night before. It took place at the AJZ, a youth center. This club is one of the best places to play in all of Germany, as it is organized and run by youths, and since there is no overhead, the cost is only $1.

On August 3, DECLINO and NEGAZIONE from Italy played, as did SVART FRAMTID from Norway and DISORDER from England. The center was packed to capacity with about 500 punx from many different countries. In front of the center, many punx hung out drinking beer and socializing for about an hour. Then the cops came.

They at first tried to get all the punx off the street and inside the center, but then seemed determined to arrest a few. The cops initiated a fight, and bottles were thrown back. More police cars arrived, including the special police (SEK) with their long nightsticks. These guys are very aggressive, and a big fight started with more bottles being thrown and kids getting arrested.

The organizer of the AJZ didn't want the police to close the club, so the punx went inside and he locked the doors. The police couldn't get in, and the punx couldn't get out. The few punx that remained outside were on the roof, hurling bottles at the cops.

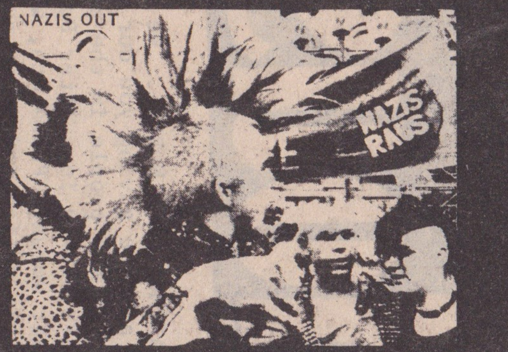
When the bands started to play the crowd relaxed a little. DISORDER played (sort of), but only the drummer and singer were there (we heard the rest were in jail). The 2 Italian bands were very fast and very good, with a lot of energy. There were so many people on stage, singing with them that it was total CHAOS! The Norwegian band was also very fast, but it was hard to hear and see because there were so many people.

It started raining outside, and the fights stopped. The cops left the front of the AJZ, and went down the street and blocked off both ends of it to traffic. The street was full of broken glass, and it was just a foretaste of what we would see in Hannover. So, when the show ended, we drove to Hannover.

(Bands that wish to play the AJZ should contact Andreas Wenck/ Laubanerstr. 56/ 4800 Bielfeld 1/ W Germany. Also, there are many live tapes from there available for a blank tape and

was the place to meet in the early day. A very international group of punx stood there. The Italian punx looked like American punx (we thought), and the German punx looked harder like the English punx. Many different languages were being spoken.

Some of the punx there were not very interested in the demonstration against the Nazis, as they only wanted to hang out and look "cool" drinking beer in their alcoholic delerium. They were probably only there because they heard how good the beer is in Hannover (maybe). Also, the day before, a few shitty punx broke into the Bureau of Autonomous Center (KORN) and stole a few things. We do not support this kind of action, especially against an autonomous center (youth center where gigs, etc. take place). It just isn't cool.



NAZIS OUT

NAZIS IN

The demonstration was at 11:30 AM, outside of the Hannover Opera House. Many police filled the city now, and they covered the train station. Police cars and vans with police dogs parked in the shopping center. There were police in front of, and on all sides of the Opera House. In fact, there were police and punx everywhere!

The crowd at the train station gradually started to move towards the Opera House. The police monitored all people heading there (checking passports, searching for weapons, etc). Outside the Opera House, a crowd of around 4000 punx, skinheads, and anarchists had

each carrying 20-25 police each. A half hour later more arrived. They then blocked off a side street, as the Nazi demonstration was moving towards the Opera House. The cops made 2 fronts, so the Nazis and punx couldn't fight. The punx charged towards the cops, throwing bottles trying to get to the Nazis. The crowd yelled "Nazis out!". The police retaliated and beat punx. Again the crowd screamed "Nazis out!"

The Nazi demonstrators were largely skinheads. They left the area at this point, to who knows where. The atmosphere cooled off a little, and the punx moved back towards the center of the Opera House. There were sirens blaring. A half hour went by and nothing happened. The crowd kept growing larger.

The police began to aggravate the situation by moving in closer. In bunches of 10 they would rush the crowd and try to apprehend a few punx. Nightsticks got drawn and used. Punx began to run to escape the beatings, and shopkeepers across the street closed up. The undercover cops began to surface and beat up more kids. It's hard to tell who they are, mingling with the onlookers, but in their bags they carry sticks and guns. Fights broke out everywhere, there's the sound of breaking glass, dogs barking....TOTAL CHAOS!!!!

The police moved back across the street, waiting. they were preventing punx from leaving and heading back into the city. Again they charged the crowd,

with the cops inbetween. The police tried to protect the Nazis by surrounding them, while the crowd screamed "Nazis out!" Bottles flew through the air towards the cops and Nazis. The punx were determined to get to the Nazis, but the cops had them too heavily protected. Nazi skinheads with their arms raised were "sieg heiling".

There was total mayhem, and the demonstration moved towards the Glocksee, a youth center where bands were to play later in the night. The police followed the crowd, and moved in and surrounded the Glocksee. They beat on any punx that were outside, as thousands of punx moved inside. The cops tightened up and let no one out, or no one in who came later.

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begins in Bielfeld. This town is 100 km from Hannover, and many punks arrived here for a show the night before. It took place at the AJZ, a youth center. This club is one of the best places to play in all of Germany, as it is organized and run by youths, and since there is no overhead, the cost is only $1.

On August 3, DECLINO and NEGAZIONE from Italy played, as did SVART FRAMTID from Norway and DISORDER from England. The center was packed to capacity with about 500 punx from many different countries. In front of the center, many punx hung out drinking beer and socializing for about an hour. Then the cops came.

They at first tried to get all the punx off the street and inside the center, but then seemed determined to arrest a few. The cops initiated a fight, and bottles were thrown back. More police cars arrived, including the special police (SEK) with their long nightsticks. These guys are very aggressive, and a big fight started with more bottles being thrown and kids getting arrested.

The organizer of the AJZ didn't want the police to close the club, so the punx went inside and he locked the doors. The police couldn't get in, and the punx couldn't get out. The few punx that remained outside were on the roof, hurling bottles at the cops.

When the bands started to play the crowd relaxed a little. DISORDER played (sort of), but only the drummer and singer were there (we heard the rest were in jail). The 2 Italian bands were very fast and very good, with a lot of energy. There were so many people on stage, singing with them that it was total CHAOS! The Norwegian band was also very fast, but it was hard to hear and see because there were so many people.

It started raining outside, and the fights stopped. The cops left the front of the AJZ, and went down the street and blocked off both ends of it to traffic. The street was full of broken glass, and it was just a foretaste of what we would see in Hannover. So, when the show ended, we drove to Hannover.

(Bands that wish to play the AJZ should contact Andreas Wenck/ Laubanerstr. 56/ 4800 Bielfeld 1/ W Germany. Also, there are many live tapes from there available for a blank tape and postage. For a list, write: Fritz Kraft/ Wittekindstr 55/ 48 Bielfeld/ W Germany.)

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(KORN) and stole a few things. We do not support this kind of action, especially against an autonomous center (youth center where gigs, etc. take place). It just isn't cool.

The demonstration was at 11:30 AM, outside of the Hannover Opera House. Many police filled the city now, and they covered the train station. Police cars and vans with police dogs parked in the shopping center. There were police in front of, and on all sides of the Opera House. In fact, there were police and punx everywhere!

The crowd at the train station gradually started to move towards the Opera House. The police monitored all people heading there (checking passports, searching for weapons, etc). Outside the Opera House, a crowd of around 4000 punx, skinheads, and anarchists had gathered. There were still punx roaming the city. The police had come from all over the state of Niedersachsen, and the SEK and undercover cops filled the area.

the Opera House. There were sirens blaring. A half hour went by and nothing happened. The crowd kept growing larger.

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In the city the picture was pretty much the same: punx walking around everywhere. At about 10, the crowd at the station grew to about 500, and with every bus and train came more punx. The station of, and on all sides of the Opera House. In fact, there were police and punx everywhere!

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A truck with a loudspeaker that stood in front of the building announced : "The Nazi demonstrators are here in town", and the crowd screamed back: "Nazis out! Nazis out!". Then the speaker came back on and said: "Punx, don't drink too much alcohol, because the Nazis want to fight. You shouldn't make it easy for them; you must be clearheaded!" Then a Turkish anti-fascist spoke (there are many Turkish immigrants working in Germany, and they are the targets of fascists), and then a German anti-fascist spoke.

On the street in front of the Opera House, 30, or more, police vans arrived, and stones and bottles smash them back. The cops charged a kid who had thrown a bottle, but the crowd charges back and the cops turn and run, with punks chasing them away. Again, everyone waits.

The people now began to organize a demonstration against the Nazis. This included 5000 people who wanted to move away from the Opera House. The police try to retain them, and the demonstrators scream, chant, and make jokes at the cops. This goes on for a half hour, and meanwhile more SEK and police in army overalls and helmets stand in front of the crowd. The police then eased up, and the crowd moved on. Again though, the police provoked another confrontation. The demonstrators moved into the city streets. So now the Nazis are in front of the punx, kind of power the SS did in 1933. They think they can play games with minorities. And the demonstrators were prevented from thwarting the Nazi meeting in Hannover. But this is only a beginning, but maybe a bad one because on Sunday we saw many punx with casts on their arms, or with bloody faces. Maybe on the next Chaos Day we can do better. But at least this Chaos Day showed that we are not all a bunch of alcoholics, that we believe in something, and can try to do it on our own.

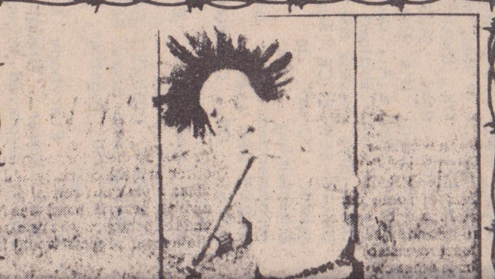
by Henning Bock/ Marsest, 35/ 4320 Hattingen/ W Germany...and Tracy Truscott/ 121 W Hunter/ Mesa AZ 85021/ U.S.A.

FROM BRISTOL, ENGLAND:

The following info on the skinheads at the Chaos Day was sent to us by Ada Freelunsch.

The meeting, announced weeks in advance, was supposed to be, among other things, an attempt at unity between skins and punks. That Chaos Day might not go off so smoothly became clear as leaflets from skinheads began showing up declaring the meeting as a "day of battle" against punks. One flier ran: "We will neither tolerate nor ignore the 'punkschweine'. we will hunt them down Germany's best known Neo-Nazi leaders.

The skinheads wore red, white, and black patches (colors of the Third Reich) on their clothes, saying "I'm proud to be a German". They described their group as "an intensified form of NPD (Nationalist Party)", but said that the NPD is democratic, whereas they stood for the idea of a "Fuhrer". They chanted "Germany for Germans!" and "Foreigners out!", and began singing the banned first verse of the German National Anthem (Deutschland, Deutschland, Uberalles) and



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All in all, the police did nothing to stop the skinheads (even though making the Hitler salute is illegal in Germany), but tried instead to deter the punks.

SUNDAY REPORT BY LISA BAT & BARRY D'ALIVE

Sunday there was not much in the way of political actions. Most of the punx had gone home, but not all the skins, as I was soon to find out. Walking outside of the train station, a Nazi with a head of hair, wearing a National Front t-shirt tried to kick me in the face but didn't succeed. His fist managed to connect though. I was proved wrong in my conclusions that skins were sexist, as he picked on the smallest of the 3 of us, a girl.

Back near the site of the fighting the night before, the non-straight edge punx gathered in a park for a beer festival. With many undercover cops about, and people weary from the weekend, not much violence occurred. There were rumors of skins approaching, and although the punx were well prepared to fight, none showed up. A punk band was getting ready to play, but were told they couldn't. As soon as the punx protested, the riot cops were there in force.

Finally, the people of Hannover were given some peace, as the Chaos Day festival was over.

WAR IS PEACE
FREEDOM IS SLAVERY
PUNK IS SKIN

The Associated Press

Cleanup

Woman cleans up sidewalk in downtown Hannover, West Germany, after weekend meeting of 1,500 punks and skinheads. Police, using a Lower Saxony law, pressed them into cleaning up their bottles and cans.

VANCOUVER-About a year ago saw the province of British Columbia on the verge of a general strike. This was the result of a series of bills raised by the newly elected right wing provincial government. The Social Credit (Socred), or soakheads, as they are unaffectionately called, are very much into restraint...for the poor, that is. These bills ravaged many social programs which had come about by years of hard work. Operation Solidarity was created in order to combat this reactionary bullshit. It was comprised of unions, as well as smaller grassroots community groups. Hence the escalation towards a general strike, but it wasn't to be. Operation Solidarity quickly turned into Operation Soldout. After a now infamous 'tea party' between union bosses and provincial government, the people's will was declared null and void. Once again the unions vs. government and business game was shown to be the bullshit it really is. What now? People are still fighting the repressive legislation but on a much more grassroots level. The feeling of defeat and frustration has certainly dampened people's spirits, but important lessons were learned.

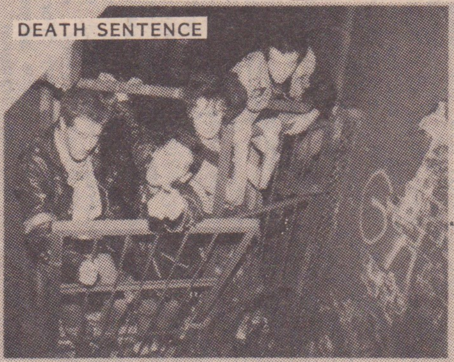
With the arrest of the Vancouver 5 in January of '83, the concept of urban guerilla activity within a Canadian context was brought into focus. The trials of the 5 are all but over, and the state has shown their 'concern' over such activity by handing out harsh prison terms. The trials were a sham and merely a diversion from the real issues involved. That is: methods of political change, and more specifically, legal vs. illegal means. Taken in the context of Operation Solidarity and other legal forms of protest, direct action certainly presents a viable, yet very much ignored, method of political activism. With punks being one of the major sources of youth rebellion today, the question of methods should most certainly be high on the agenda of discussion among punks. It seems that the punk community as a whole has been too quick in accepting the traditional and quite often ineffective methods of protest of the status quo. Are we fighting for petty concessions to be handed out by the government at their will or are we fighting for real change? Or are we fighting at all?

There is much to be learned from the events here in the micrososm that B.C. is. Everywhere the time is long overdue for punks to bring fresh blood and ideas into the social struggle. Whether it be here in Vancouver or anywhere else you may be reading this.

Vancouver publications:
Resistance: Documents and Analysis of the Illegal front. Friends of Durutti Publications. P.O. Box 790/ Station A/ Vancouver B.C./ Canada V6C 2N6/ $2.50

Open Road: International Anarchist Publication. Box 6135/ Station G/ Vancouver B.C./ Canada V6R 4G5/ $1.00

Scene Report-I'm not gonna start with you know who. But, instead...
The BILL OF RIGHTS: Extremely political band, good catchy songs, with well thought- out lyrics. They are a good co-op band, and support the local scene. Style? Well, it's a unique 3-piece sound. Good mixture of fast, medium, and slow.
The FITZ: OK, these guys are improving all the time. Music is fast and entertaining. It's too bad Vancouver is smaller than L.A., cause it'd be great to see a whole shitload of slamming cause these guys provide the material for it.
DEATH SENTENCE: Super good band, fast musak. Great to bash around to. Entertaining to watch. Highly recommended, they do some really cool CHRON GEN covers.
HOUSE OF COMMONS: OK, you've probably heard of these guys. Great bottom end sound. Excellent drumming. Good topics, etc.
UNKNOWN FIBRES: Great 3-piece band, gigging since Xmas. Fast, loud, and really tight and together. Also very co-op oriented.
D.O.A.: Everybody knows these guys, never better. Though I like the raw energy displayed in earlier days. Dimwit drumming again.
SPORS: Four piece. They don't play too often, but are really good when they do. Lots of energy and improving all the time.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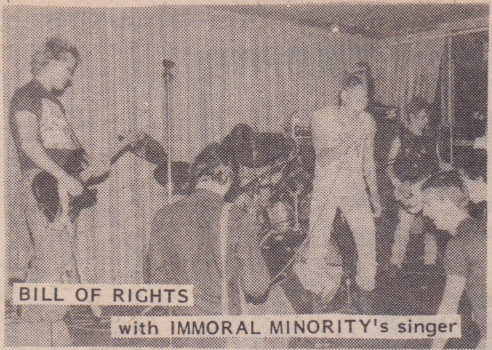

BILL OF RIGHTS
with IMMORAL MINORITY's singer

SHANGHAI DOGS: A very unique sounding band. They're a cross between hardcore and plain rock'n'roll. Probably the tightest in Vancouver, they have vinyl out now. I give top marks to the drummer.
WHITE NOISE: A funky band with some solid energetic songs. They've been around for 6 months, and with a bit more time, they'll sound real good. They're a nice change from contemporary thrash.
IMMORAL MINORITY: A 3-piece W. Vancouver band who've been gigging for 6 months. Their material is rapid HC, some thrash, with some humorous and some socio-political songs.

Zines: Thrash Trax, Piledriver, Over The Wall, Meet Cafe...all available from Dave/ 726 W 17th Ave/ Vancouver BC/ Canada V5Z 1T9. The Word available from Mike Dennis/ 106-1419 Harwood St/ Vancouver BC/ Canada V6G 1X7.
Gigs: Contact Laurie Mercier/ (604)688-7425, or Brian Isaac/ (604)922-6798.

Report by Brian and Dave

WE KNOW WHAT YOU ARE.
YOU ARE NO LONGER A HUMAN BEING. YOU HAVE BEEN MELTED INTO A PURE VINYL FORM. YOU WILL THEREFORE ENJOY THE COMPANY OF OUR 8 SONG, 12" E.P.

Released through Important & Greenworld. Also available for $4.00 from the F Troop HQ / 690 Estate Way / Atlantis, Fl 33462............

CHUMBAWAMBA

CHUMBAWAMBA consist of 8 individuals who live communally, sharing space, money, and food, in a large house in the suburbs of Leeds. A friendlier, more helpful bunch of people you could not wish to meet!

As a band, they have very high principles, living vegan, pacifist lifestyles, and are involved in many progressive political actions that take place in their area--squatting hunt saboteurs, 'stop the city' protests, etc.

The band hope to make their first record soon, which will be independently financed and distributed. Meanwhile, their gigs are currently among the most interesting to watch, because the utilize a variety of props/costumes which amplify the important messages contained in their lyrics on stage.

This interview was conducted by Paul and Dig prior to the band playing in Nottingham on 14 june '84. You can contact them at: Southview House/ 60 Carr Crofts/ Leeds LS12 3HB/ ENGLAND

Q) ARE YOU ANARCHISTS?

CHW; Yeah, loosely. Same as you could say we are Pacifists.

CHW; It's a label that you use so people have an identification of you. Even if you say you haven't got any labels, thats a label in itself.

Q) IT'S FAIR TO SAY THAT MANY PEOPLE WHO PUT THEMSELVES UNDER THE ANARCHIST LABEL ARE NOT; WHILE MANY THAT DON'T, FIT THE DEFINITION.

CHW; You can't really find a definition of Anarchism.

CHW; One good thing about it is that you know you're not limiting yourself to a category because many people have different ideas about it anyway.

CHW; I think Anarchism's a personal thing because it does mean taking on responsibility for your own actions, and in my view saying I'm an Anarchist means I'm prepared to take on those responsibilities and act in a caring way and think about my actions and the repercussions.

Q) DO YOU EVER SEE THERE BEING AN ANARCHIST STATE?

CHW; No, not in our lifetime

Q) IS IT IMPORTANT TO TRY FOR ANARCHY WHEN THERE ARE OTHER THINGS WHICH MAY WORK JUST AS WELL?

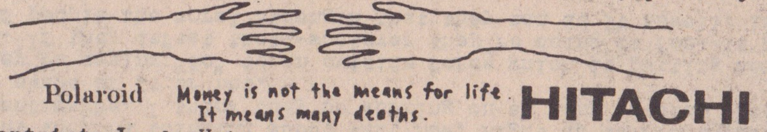
CHW; I don't think anything will work just as well, by definition it's the thing that will work the best for everyone.

Q) BUT IF IT CAN NEVER BE BROUGHT ABOUT....

CHW; It can affect small groups of people, people can live personal anarchy and it doesn't mean that it'll become a state of anarchy.As soon as it becomes a state, it becomes enclosed.

CHW; You can make a lot of space for yourself by living in a different way.Obviously, that doesn't mean you can just say: " I don't agree with their rules therefore I'm going to ignore them".If you're clever about it you can create your own space. You can't go completely underground because then you can't be effective.

CHW; You can live and share without being stamped on all the time and you can get enough strength from other people to get through whatevers been put on you and to break all the barriers that they put in your way.



CHW; I went into Leeds University the other day, and saw they had an 'Anarchist Society'--that seems funny, a paradox-- they're part of the system, and also part of a society dedicated to overthrowing that system. I can't say they're wrong or stupid because that's their way ofdoing it, at least it's good they're realising things.

CHW; In the recent Local Elections we just defaced the voting slips-- I wrote something about not being taken in by their con-job.

CHW; I wrote 'Europarliamentary or local elections are both the same old load of bullshit'.

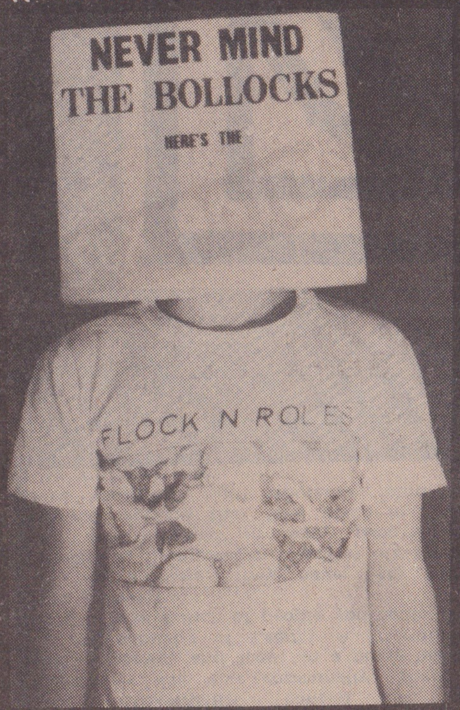
Q) WHY DIDN'T YOU VOTE FOR LABOUR OR THE ECOLOGY PARTY?

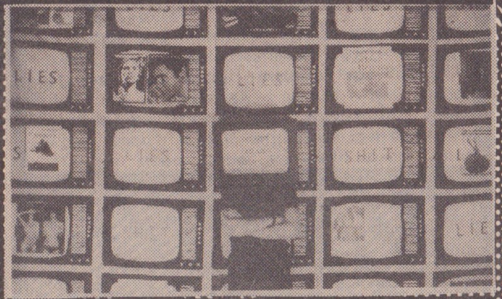
CHW; Oh, we would have voted for the Ecology Party if they'd had a candidate.

CHW; We support someone like the Ecology Party, or the Greens or

Complete Control 'n' Rock 'n' Roll-

Chumbawamba 1984





Greenpeace and all that sort of thing whilst working for our own form of personal liberation. I mean, we don't just live in a commune and totally cut ourselves off, we support a lot of things that we don't agree totally with, like for instance we did a benefit gig for the striking miner's wives; we did it because even though we don't agree with a lot of the things the miners are doing, or the way they are going about it, we do have a lot of sympathy for their struggle.

Kodak EXXON Allied Chemical

Q) WHAT DO YOU AGREE/DISAGREE WITH IN THE MINERS STRIKE?
CHW; We agree with what they are doing but I personally don't agree with the methods they are using- I don't agree with them throwing bricks at policemen.
CHW; I think it's good what they are doing, even the masspicketing, which is inevitably going to lead to mob-violence- I think it's all creating a lot of space for people to think about what's happening. A lot of people have become aware of things.
CHW; The fact that they're organising together and they're bound to realise so many things they wouldn't have realised before, like the way the police have been treating them and in future their minds will have been changed on so many things.
CHW; A lot of things have come out of it, from something as small as knowing that miners families are having to share food and stuff, the fact that they're thinking about that now, right up to overthrowing the government maybe. I think they're working on so many levels, whether they're aware of it or not.
CHW; They're saying "No" to an outside force which is putting something on them. If they defeat that--whatever they're doing it for--it gives a lot of people the moral strength that they can do it aswell, in their own way.
CHW; Then there's the Nuclear Power question-that's one of the alternatives to coal- surely coal is preferable to 'New-Killer' power?
CHW; This is what the whole dispute is about really. The coal board want to bring in nuclear power, for nuclear weapons, bit by bit, so they're getting rid of coal-mines.

More confusion?

Q) YOU SUPPORT ANIMAL AID AND ALL ANTI-VIVISECTION CAUSES, BUT WHAT DO YOU THINK ABOUT GREENPEACE AND SUCH GROUPS?
CHW; Fantastic! Brilliant!
Q) WHAT DO YOU THINK ABOUT THEIR RELATIVE POPULARITY VERSUS THEIR IMPORTANCE? EVERYONE'S A MEMBER OF ANIMAL AID, BUT THE MORE ACTIVE AND EFFECTIVE ANIMAL WELFARE SOCIETYS, LIKE GREENPEACE,SOME OF WHICH ARE CONCERNED ABOUT THE WELFARE OF RARER SPECIES RATHER THAN JUST PETS ETC., SEEM LESS POPULAR?
CHW; We don't discriminate like that-all life deserves equal respect.
CHW; Animal Aid is more accessable, more of a starting point for people.
CHW; Animal Aid was one of the first things we got into, and all the other things came after.It's like you first realise about the bomb and all its repercussions hit you later, all its connections.
CHW; Thats right. Everyones aware about nuclear war; I honestly believe that all people in Britain are aware of nuclear war through C.N.D.--even though, after a while you realise c.n.d. are doing it in a 'wet' way--they're only going half-way to the solution, but they're introducing people to it.

THORN EMI Electronics
T Mayer Chief Executive
J Brace Radar

Q) WHY HAVE YOU PRODUCED BOOKLETS ATTACKING JOHN LENNON AND HIS RECORD COMPANY, E.M.I.?
CHW; E.M.I. set John Lennon up as a kind of token peace protestor, when in fact E.M.I. make bombs and weapons systems.
CHW; It's the biggest paradox. Everyone knows 'Give Peace A Chance', it would be nice if people also knew evertime they bought that record they put money into armaments manufacture.
CHW; Another thing with John Lennon; his 'Imagine' video, even thogh the lyrics are great-kind of anarchist-the film cost thousands of pounds to make, is set in a huge mansion, with him wearing fur coats and....

CHW Contd; ...playing a massive grand piano. Its ridiculous. "Imagine no possessions" it says in the song. But on the other hand its good he's at least getting it over to people.
CHW; Same with the film 'Ghandi'-made by E.M.I. films, shown at E.M.I. cinemas.
Q) WOULD YOU EVER CONSIDER PERHAPS SELLING OUT TO THE RECORD BIZ FOR ONE SINGLE?
CHW; No. Never. That's what they all do, like the Clash did.
Q) THEY ALL SAY THEY'LL REACH MORE PEOPLE, POPULARISE THE MESSAGE...
CHW; I think that people who take that attitude water whatever they're saying down and dirty thier hands so much, it makes all they say null and void.
CHW; At the moment I don't think Chumbawamba are prepared to do any--thing record/music wise because we're meant to do it as a band. Everything we do is to reach people, make them aware and to say something.
CHW; As soon as you start doing things like that you're a part of the whole entertainment business.
Q) ARE YOU AGAINST RECORDS AS A MERE PACKAGE/PRODUCT?
CHW; No, I'm really into records as long as they're used to reach people, to say something. What usually happens is that even the bands that want to reach people usually decide to make a record before they've conciously decided what they're gonna say.

EMI

the HMV shop

Q) WHAT'S HAPPENING WITH THE RECORD YOU ARE PLANNING?
CHW; Hopefully we're trying to get up the backs of Thorn-EMI, expose the hypocrisy of everything they get up to, and do it to such an extent that they actually notice it. They're so big, and involved in so many things that people don't know-one of their subsidiaries is the HMV record shops-loads of people go to them and buy independent records whithout thinking.
Q) SO YOU'RE TRYING TO MAKE PEOPLE MORE AWARE OF THE CONSEQUENCES OF THEIR ACTIONS?
CHW; Yeah, even simply buying a record.
CHW; And it's not just EMI. We use them because they're an obvious example, but it applies to all the big record companies. EMI have companies in the U.S. too, Capitol, I think, and others.
Q) HOW CAN PEOPLE GET INFORMATION LIKE THIS, TO FIND OUT FOR THEMSELVES WHAT COMPANIES ARE INVOLVED IN?
CHW; One way is to write to the companies--pretend you are a student doing a project--write asking for info about weapons development or their involvement in the Falklands War. They think it's great, they'll send you lots of glossy brochures and everything.
CHW; Dunst (one of Chumbawamba) once wrote to E.M.I. and they wrote back offering him a job!! (MUCH LAUGHTER..)
CHW; Yeah, I think they guessed I was just after info, I'd put a joke name on or something. They wrote back saying 'we've accepted your application for a job, please arrive at suchansuch time and place..'.
CHW; They were probably going to blow you up! (LAUGHTER)

RCA The electronic way

But I wouldn't be on the road
twanging my guitar if
it weren't for the fact that
there's really a lot of money
in it

Q) WHAT'S YOUR OPINION ON DRUGS GENERALLY? ALCOHOL, CIGARETTES, GLUE?
CHW; We only use glue for sticking things together!
CHW; It's a personal thing. None of us use drugs as a means to get by, or at all really, but we're not against people who do, it's up to them.
Q) ISN'T THAT AN ANOMALY? YOU'RE SAYING TO PEOPLE, LOOK, DON'T SHOP AT HMV OR WHATEVER, BUT TOBACCO COMPANIES ARE AS BIG..
CHW; That's a different aspect. We're talking about the right to do what you want to your own body.
CHW; I'm against cigarettes for lots of reasons--It's a cash crop, tobacco companies use vivisection, and from the point of view of abusing your own body I think it's stupid.
CHW; It's like dope, the fact that its illegal I disagree with even though I hate the stuff, it just dopes people up, it's counterproductive.
Q) IS THAT BECAUSE YOU FEEL THERE SHOULD BE NO LAWS AT ALL?
CHW; No, I think at the time we live now, there have to be laws. Our society is such that it produces murderers-nothing can be done till we change society.
Q) IF EVER THERE WAS A WAY TO PACIFY PEOPLE, DRUGS ETC ARE THE CLASSIC WAY.
CHW; I think they might put it in the water supply myself.
CHW; There's a difference between passive-passivity and pacifism, I'm a pacifist, but certainly not passive.
CHW; The government plays a big part. Heroin floods into the country really cheap during periods of unrest. One part of the government makes a token gesture saying they're clamping down, while another part floods it in-that covers them.

Drink and drugs

Q) EARLIER YOU SAID YOUR AIM WAS TO ACHIEVE PERSONAL LIBERATION. CAN YOU EXPLAIN HOW YOU DO THAT IN YOUR DAILY LIFE, ARE YOU SUCCEEDING?
CHW; I think by considering what other people need to make them happy, they in turn consider your needs. If you respect people, they will respect you.
CHW; We try to set an example. We live together in a large squatted house, sharing food and money. We're always friendly to neighbours and are quite well known in our community now.
Q) HAD ANY POLICE HASSLES?
CHW; Yeah, about 3 or 4 times. They've raided our house twice and taken 5 or 6 of us to the station for strip search just because of the presumption that we take drugs because of our appearance. It's a fortnight since we were last raided.
CHW; The police are not subtle at all about what they do. They don't even pretend to do it because its something they believe in or anything --if questioned, they do it because it's their job--they don t even say "our society needs cleaning up of filth like you", they just say its th the job they're paid to do.

Now, you can get a dual range, high resolution digital thermometer for $700.

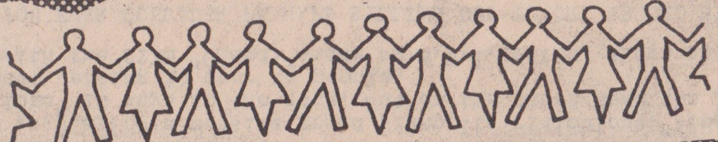
Q) TELL US ABOUT SOME OF THE ACTIONS YOU HAVE BEEN INVOLVED IN, THE SQUATTING OF GIG PLACES IN LEEDS, AND THE LARGE RATES BUILDING SQUAT.
CHW; Well they were successful in bringing leeds people together, giving them a common goal.
CHW; Even the police accepted it. Once they realised you weren't doing any harm, just organising a peaceful gig in a disused building, they were sympathetic and almost impressed.
CHW; It was really positive, because about 3 years ago we'd go to gigs in Leeds and no-one would speak to each other, it was just 50 people at a gig in a room; now theytalk and create things at gigs.

Q) HAD YOU EVER HEARD OF A SQUATTED GIG BEFORE CRASS DID THE ZIG-ZAG?
CHW; No, that was the first one.Every town after that thought 'Oh we've got to have a squat gig now'.The next one was in Bristol, we played with Disorder and Amebix.
CHW; I remember Crass saying in Max RnR that the Zig-Zag squat was fairly useless. I disagree, because people began to work with each other and co-operate as a result of that, before that people thought gigs were only organised by 35 year-old blokes and you had to pay £2 to get in.
CHW; The point is, squat gigs only work if people help each other, which is good.

MAIN FEATURES
Punk Rock............28

Q) EVER FELT THAT GIGS ARE PRETTY INEFFECTUAL? AFTER ALL LOTS OF PEOPLE ONLY COME TO DRINK AND MESS AROUND..
CHW; If somebody goes to a gig for a fight, you can either say "OK, I don't want to play to them"and change your approach and not play to the them, or you can give them the choice and the chance of communicating with us.
CHW; They're the people we should reach, we should play to.
CHW; At a lot of anarchist-type gigs people do try to calm fights down.
CHW; We've learnt that;when punk started and we started going to gigs, I had no conception that collective action could calm a fight down. Back then, if there was a fight, you just got out of the way, and if say, U.K. Subs were playing they would have no control over what was happening.Nowadays, the bands and audience have more control over what happens.
CHW; I think that people who fight, maybe every day of their lives, if they go to a Crass gig then at least they've got them there singing peace songs, and if they start to fight then possibly for the first time in their lives someone will say-'look, thats not the way to settle things, it has no effect trying to kick shit out of people, we don't respect that'. Whereas before they probably thought that __was__ the way to gain respect.
Q) DO YOU REALLY THINK THEY'LL CHANGE JUST BY PLAYING THEM YOUR SONGS? I THINK YOU NEED TO BE MORE DIRECT...
CHW; We do many other things aswell, we write articles and produce booklets. Also we present our songs in a very visual way.
Q) THAT'S NOT AS DIRECT OR SPECIFIC AS SOMETHING SAY, MDC OR DEAD KENNEDYS DO, GIVING LONG INTRODUCTIONS TO A SONG SO ITS POINT WAS INESCAPABLE.
CHW; It's really good what MDC do, but they've got to as you can't make out the lyrics live.
CHW; We do our songs in adifferent way, so that is unnecessary.
Q) YOU USE A LOT OF THEATRE AND PROPS AS STRONG VISUAL IMAGES TO COMPLEMENT THE MUSIC AND LYRICS TOO..
Q) YES, IT'S CLOSE TO BRECHT'S STUFF, HAVE YOU HEARD OF HIM?
CHW; No, not really. That's more Anne's department.(one of Chumbawamba)
CHW; Yeah, I know about him.

ISOLATION IS THE BIGGEST BARRIER AGAINST CHANGE



Q) TELL US THE STORY OF HOW MEMBERS OF CHUMBAWAMBA CAME TO BE ON AN Oi! RECORD A COUPLE OF YEARS BACK...IT WAS A PISS-TAKE,RIGHT?
CHW; Yeah, we used to write letters to Garry Bushell, we got a good dialogue going with him.We hated everything he stood for, the letters were full of bullshit saying things like 'we're a skinhead band, one of us is in hospital after breaking his leg against a policemans head' and that kind of thing. It was just for the joke of seeing what Garry Bushell was into. He took it all in and wanted us on the next l.p., Oi 4.
Q) WHAT DID THE TRACK YOU RECORDED END UP ON?
CHW; It came out on an EP, 'Back on the streets',the track was "I'm Thick" and we called ourselves Skin Disease. We were in a dilemma because we wanted to parody the whole Oi! thing, and we had planned to go really over the top on the macho-violent theme, but some people may have taken it seriously, so it ended up as "I'm Thick"repeated 64 times.
CHW; It was on Secret ,distributed by Virgin, who have a pressing deal with EMI, which we didn't know about at that time.
CHW; Actually they still owe us money for that. I've rung 'em up a few times since, but they're really horrible and snidey. It's a pity we weren't in a position to publicise it more at the time. If we did it now we could make more of a point of it.

Are you playing your records , or ruining them?

Q) LASTLY, ONE FINAL QUESTION: WHAT DO YOU THINK ABOUT THE MIGHTY SKUM DRIBBLUURZ, AND THE FABBY GENOCIDE ASSOCIATION??
CHW; Yes, I think they're easily the most supreme masters of thrash music in the known universe!! (LAUGHTER)
Q) WHAT? EVEN BETTER THAN LENNINZ KITCHENZ?
CHW; Oh, well maybe not __that__ good........(MORE LAUGHTER).............

ONE MORE METHOD OF KEEPING US IN LINE

ONE MORE FASHION CALLED PUNK THIS TIME

Chumbawamba 1984

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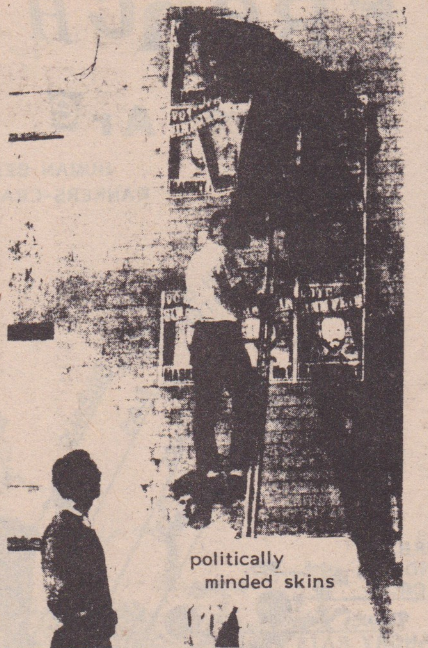
CHUMBAWAMBA INTERVIEWED BY PAUL & DIG....14 JUNE 1984....

Hi! I'm back again with another scene report from the land where punks don't believe in putting their thoughts onto vinyl. This has been the "bane" of Irish punks for some time now, with bands saying they don't want to appear on vinyl for a number of overused, banal, and predictable reasons.

However, a very few bands have taken some initiative which should give the rather insipid scene here a breathing space for musical initiative and commitment. E.I.T.K., a great punk band from a small town called Drogheda, have just released a new EP and have also completed a video which they will sell. CATHOLIC GUILT, our premier thrash band, split up for 5 months because of police and skinhead harrassment, 2 members going to France. They've both returned however, and have begun practicing vigorously. the ABNORMAL, our controversial cider-swirling, hard-hitting Oi band have completed their own video, and have also got tracks on a new punk comp LP.

HIT PARADE's EP is selling well, and the Belfast anarchist punk band have an LP coming out soon. The POSITIVE FACTOR and DARKEST HOUR are 2 ferociously fast and raucous punk bands from Katerford and Kilkenny which we'll be hearing a lot more of here! Another new punk band to watch out for are FUTURE SLAVES from Dublin, who play no- stops FALSE PROPHETS-style punk. Their main U.S. influences are F.P., DOUBLE O (who are huge here!) and 7 SECONDS.


politically minded skins

A funny story comes from Cork about a U.S. punk from L.A. who was arrested with a punk gang of about 40 youths by police after he sprayed "ILL REPUTE" and "A.O.F." on the front window of a McDonalds restaurant there.

There was violent trouble when a riot broke out at top security Mountjoy Prison in Dublin last week. Prisoners ran riot after stories of continuing beatings and cruelty from prison officials seeped out. About 12 skinheads in prison garb climbed onto the roof and remained there, ignoring pleas to come down. At the time of writing, they're still there...growling...

A tremendous boost to the alternative scene here was the opening of 2 new clubs-- the Escalator (formerly a huge disco, now converted into a music club) and the Dancewise (offering gigs to all bands regardless of style or political involvement). The Clarendon Inn, a small inner-city public house, has also hosted some youthful punk outfits, such as @-OK!, etc.

My own zine is waiting for tapes from Belgium and Spanish bands to help us with 2 new EPs we're recording. Any interested bands (from those countries only), please contact me.

Lastly, watch out for 2 great new bands from Ulster: BASTARD SQUAD from Belfast, and the RIP-OFFS from Derby!

Neu Carnage/ 169 Upper Rathmines Rd/ Rathgar, Dublin 6/ Ireland.

EXILE IN THE KINGDOM E.I.T.K.

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Frog-eaters? Wine drinkers? Girl lovers? Yes, they are. But you knew it...

Skins? Punks? Skunx? Yes, they are. But did you did not know it.

Punk is alive here, and you've got to know it. Compared to other youth tribes, punx and skins are a minority in France, but that minority is very active and others can't ignore it. French punk is not newborn. In 1977 the BUZZCOCKS, LURKERS, and SEX PISTOLS played Paris. But it's only been in the last 2-3 years that a new generation discovered punk (DISCHARGE, EXPLOITED, 4 SKINS, and CRASS). The new line of British and U.S. bands (DKs are very popular here) led to the birth of a new breed of French bands, and we can now say that punk is "deeply rooted" here. New bands come to life every day in Paris, and in other big towns like Brest, Dunkerque, Nantes, etc. These groups are promoted by hundreds of "free radio stations" that we now have in this country. They play many independents.

Indeed, several indie labels have been created since 1981. If you want to buy some of these records, or if you want info on various zines, radio, concerts, etc...you can write to the best known of the French fanzines, New Wave (see info below). We would like to have some foreign bands in our catalog, and shops and distributors can also contact us to sell records in France, or if they want French records.

NEW WAVE magazine exists since 1980.At the beginning,we published only 500 copies of the fanzine,on 8 pages.Now,in 1984,we have 4000 copies on 20 pages.We want to talk about the punk and the experimental music all around the world.First,we are talking about the french bands,because the others music news dont give informations about it.And too,we are interested on countries like Mexico,Brazil,Japan... and west and east Europe:Poland,Germany,Holland,Sweden,Belgium,Italy...Of course we give informations about UK and USA (Dead kennedys, Black flag,Sonic youth...and we want to talk more and more,especially on the hardcore scene)

In 1981,we published 2 records on Barclay company:2 polish punk bands,KRYZYS and DEADLOCK. And too,a chinese band from Canton:THE DRAGONS.

In 1982,we created an independant distribution network in France:"L'AL DI LA" ("The next world" in italian),who distribute independant french labels and groups.We distibute too foreign labels from Germany,Holland,UK,Belgium,Island and Sweden.

In 1983,we created our own label:New Wave records.We published a maxi 45 of NORMA LOY,an electronic band from DIJON;a single of AGENT ORANGE,a punk band from Amsterdam,with a french girl;a single of LES CADAVRES,a punk band from Paris.We want to publish singles of HUMAN BEING (ex-SS KIDS,punk,Dunkerque);HEIMATLOS (hardcore,Paris);M.K.B. (=Messageros Killers Boys,Paris) and a LP with DIE FORM (industrial music from BOURG EN BRESSE,near GRENOBLE).

1984:we have published 24 issues of NEW WAVE,+3 special issues (1°Sex pistols;2° UK punk; 3° RESIDENTS),and we'll publish in a few days our 25th issue. We publish a french/international punk compilation:"1984:the first sonic world war", with 15 french bands:HUMAN BEING(Dunkerque),LES CADAVRES(Paris),ANGRY RATS(Rennes),ABJECT(Paris),STAKAHOO SS(Chambery),KBT(Paris), SUB KIDS(Dunkerque),HEIMAT-LOS(Paris),ELECTRONAZE(Lille),R.A.S.(Paris),LES COLLABOS(Rennes), L'INFANTERIE SAUVAGE(Paris),PANIK(Paris),RICDUS CHAOS(Paris),KREMLIN KONTINGENT(Paris); a spanish band from Madrid:LOS TOREROS;a french-american band:HURT,and a polish group from Gdansk DEADLOCK. this record contains a fanzine of 20 pages.

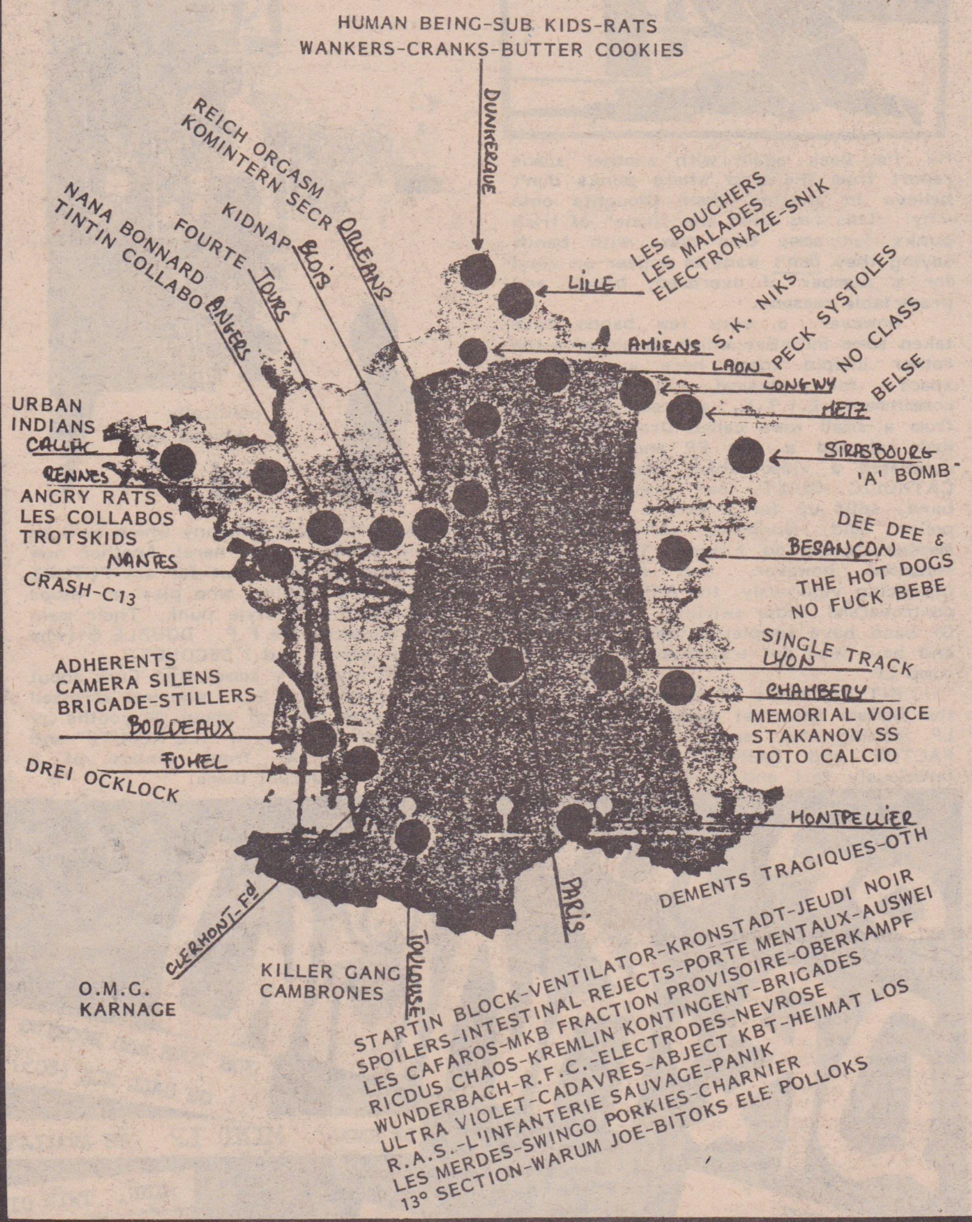
We make too radio programms on state radios (RADIO LA CREUSE,FRANCE-CULTURE) and free radios (RADIO GILDA,and now LA VOIX DU LEZARD).

We organize gigs:a festival in Gueret in 1982 with NORMA LOY,ZONA and VULGAIRE PLAGIAT;in 1983,An industrial festival in Paris,NUITS ET BROUILLARD,with DIE FORM,BERLINERLUFT,NOX, ART ET TECHNIQUE,SPRUNG AUS DEN WOLKEN(Berlin),and WHITEHOUSE(london);and several gigs with punk groups:LES CADAVRES,RICDUS CHAOS,SWINGO PORKIES,ETAT D'URGENCE...

We want to organize a gig with UK SUBS and LES CADAVRES in october.

ALINE RICHARD, A.P.M.C. NEW WAVE, B.P. 6 - 75462 PARIS CEDEX 10

FRENCH PUNKS: where Are They from?



HEIMAT-LOS

We are a HC thrash band from France. Our band is usually called HEIMAT, but the real name is HEIMATLOS. They are both German words, "heimat" meaning "the country where you were born", and "heimatlos" means "stateless person".

We began playing in late '83, and recorded a demo (the shortest song from it appears on the 1984: The First Sonic World War comp LP. It's a much slower version; we now play it faster than if you played the LP version at 45 rpm!).

We sing in German (only because it is more gutteral), English, and occassionally in French. The chorus of "Warsaw" is in Russian. In the future, we'll try to sing a whole song in Russian, one in Spanish, another in Swedish. Nationalism sucks! Each language has its own sound, that's why we do it. Many of our lyrics are anti-militarist, others are just for fun.

We live in the suburbs of Paris, except our bassist who had to go in the army. They put him in the worst disciplinary unit in Germany (near Landau). Recentiy, he had a nervous fit and destroyed everything in the military infirmary.

We have just done a second demo, and 2 songs from it will be on an international comp LP from Sweden's Really Fast label. Then New Wave Records will put out our EP in October. Following that, we'll put out a split 12" with CHROMOSOME (a new HC band that includes Taki of R.A.S. and Arnaux of INFANTERIE SAUVAGE).

You probably already know that most French bands play mid-tempo punk. They mostly listen to English bands. I prefer to listen to bands From Sweden, Italy, Finland, USA, etc. The other members of our band prefer bands from Germany, USA, UK. The members are: Jean-Claude "Blitz" (bass and back-up vocals), Norbert "KZ" (vocals), Serge (drums), and Francois "Speedyperit", that's me, (guitar). For more info about our band, or the fanzine I'm working on (send reports, etc), write: Francois L'Homer/ 3 Rue J.B. Charcot/ 92 400 Courbevoie/ France.

R.A.S.

R.A.S. stands for "Nothing To Report". It's a skin/punk (skunk?) band based in Paris. It began in November of '82, and since then have made an EP and LP, and have appeared on 2 French compilation LPs. They are available through New Wave.

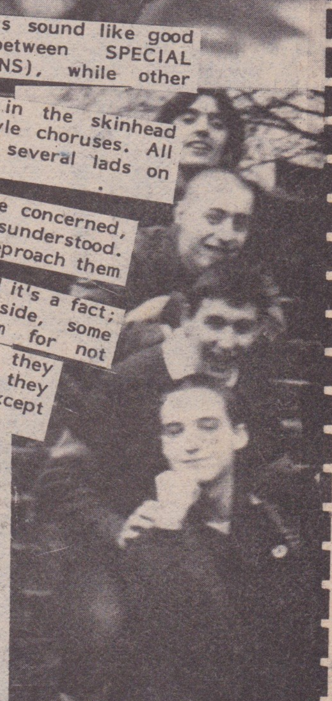
Some of the tracks sound like good tuneful hardcore (between SPECIAL DUTIES and PARTISANS), while other tracks are much more in the skinhead tradition with football-style choruses. All their gigs end up with several lads on stage singing along.

As far as the lyrics are concerned, they seem to be quite misunderstood. Indeed, some partisan skins reproach them for not being nationalistic. And it's a fact; they aren't. On the other side, some anarchist punx reproach them for not being anarchist. And it's a fact; they aren't. They are R.A.S. , who say they don't belong to any fucking party except the "wine drinkers party".

They write about a lot of different things. For example, 2 songs on their EP are about their country: "Mort Por La France" (Death For France) and "Couleur de ta Mort" (The Color of Your Death).

They try to explain that to die for France is to die for nothing. They also write about drugs (they don't think it is a solution) and religion ("Krishna Sect").

If you want to contact them, every letter will get an answer. R.A.S./ 11 Rue Albert 1er/ 92 600 Asnieres/ France.



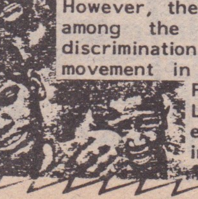
CADAVRES

"The 3rd World War is inevitable; there is no longer anything to hope for. That's why we want to have our cry of hatred heard before the end". This is how LES CADAVRES (The Corpse) explain themselves. Formed at the end of '79, they are one of the most active groups in Paris. Composed of members of three former Parisian bands, they were recently joined by a drummer who is a veteran of the scene in L.A. and D.C. The current line-up is: Krapo (guitar), Mag (guitar), Ben (bass), and Veroie (vocals).

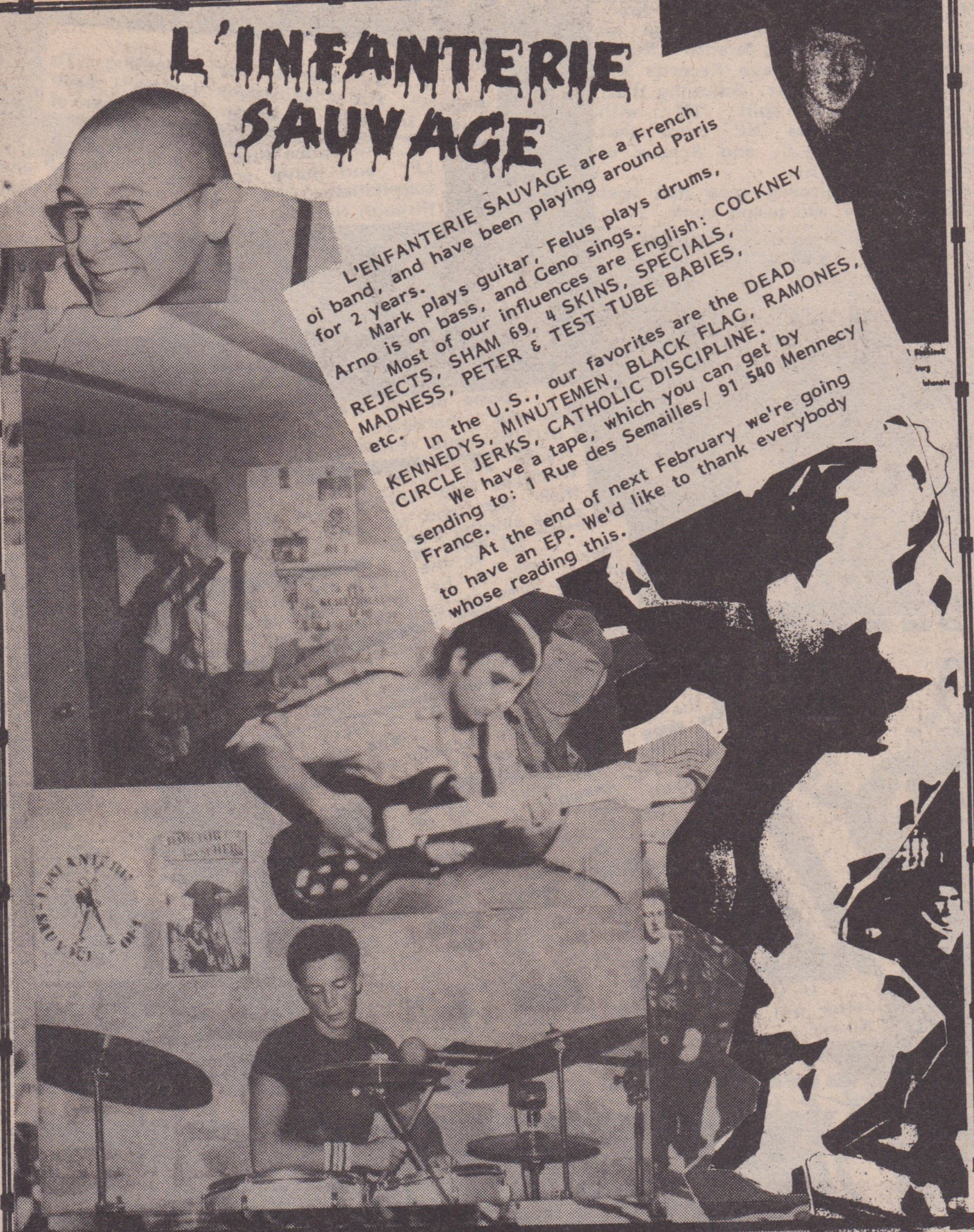
To date, they've hurled their message through a 12" 45 "Rien n'a Change" (Nothing Has Changed), added a song "Nucleaire Mon Ami" (My Nuclear Friend) to a French compilation, and recently released a 4-song 45 Le Temps Passe, Le Souvenir Reste (Time Passes, The Memory Remains).

Their sound is a melange of the most classic punk, oi, and vigorous hardcore, superimposed on lyrics about the decadence of the 20th Century.

LES CADAVRES are pleased to be a part of a veritable French scene; among their favorites are: RICDUS CHAOS, KREMLIN KONTINGENT, LES ELECTRODES, and CAMERA SILENS. However, they hope to see a greater unity among the groups. In spite of the discrimination which surrounds the punk movement in France, and particularly in Paris where it is nearly impossible to play, LES CADAVRES will remain active to the end, and hope to tour as much as possible in France and abroad.



L'INFANTERIE SAUVAGE



L'ENFANTERIE SAUVAGE are a French oi band, and have been playing around Paris for 2 years.

Mark plays guitar, Felus plays drums, Arno is on bass, and Geno sings.

Most of our influences are English: COCKNEY REJECTS, SHAM 69, 4 SKINS, SPECIALS, MADNESS, PETER & TEST TUBE BABIES, etc.

In the U.S., our favorites are the DEAD KENNEDYS, MINUTEMEN, BLACK FLAG, RAMONES, CIRCLE JERKS, CATHOLIC DISCIPLINE.

We have a tape, which you can get by sending to: 1 Rue des Semailles/ 91 540 Mennecy/ France.

At the end of next February we're going to have an EP. We'd like to thank everybody whose reading this.

BRIGADES

The BRIGADES were born in early 1982, with many of the members playing in previous French bands dating back to '76. We have much to do, both lyrically and musically, with bands like the CLASH, S.L.F., DKS, and PROLETARIAT. We've done some 30 gigs since '82, mainly in alternative places such as squats and youth clubs. We've always refused to play traditional rock clubs that charge up to $9 to get in.

Our best gigs were the ones we did in the Paris squats with the INSANE and UK DECAY. Since then, we did a lot of shows outside of Paris, especially in Dunkerque with the SUB KIDS, and lately in Le Mans with NUCLEAR DEVICE.

We've also created our own label (Rock Radical Records), in order to stay totally independent from show biz. We release and distribute our records, as well as other group's works. Our first 45 was "Jobless Generation", from '82, and it sold around 2000 copies. We also released a mini-LP entitles Bombs n' Blood n' Capital (3000 copies) in '83, and a new single. This sold very fast in France, and was distributed in Italy, Belgium, and England. It was the #1 in sales of indies in France in '83.

Our future plans include a small tour of England with the NEWTOWN NEUROTICS, and recording a second mini-LP in London.

That's the story so far. The BRIGADES keep on rocking...against work!

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BY RISTO ERONEN

One of the newest bands on the Finnish punk scene is W.D.M. (WORLD DISARMAMENT MOVEMENT). There come from Pietarsaari, wich is a small town on the western coast. They are four quite young guys: Snoro (15) on vocals, Kaitsu (18) on drums, Jari (17) on bass, and Tulli (17) on guitar.

MRR: HOW DID YOU GET STARTED?

WDM: We started about a year and a half ago. Tulli and Jari were just learning to play '77 style punk, and were joined by the others. We practiced in an old shed.

MRR: WHO WRITES YOUR SONGS, AND WHAT ARE THEY ABOUT?

WDM: Most are written cooperatively. Tulli and Jari generally devise the foundations, and then everyone else improves on that. All of us write lyrics. We do have one song though written by an American, "Tomorrow's Gone". Our own lyrics tell about war ("War Is Here" or "1984"), as well as about rights of the individual ("Peace & Freedom" or "Tomorrow's Soldiers"), as well as about thinking for yourself ("Passive Observers" or "Brains").

MRR: WHY DO YOU SING IN ENGLISH?

WDM: When we started, we were covering '77 style English bands. So, it became almost natural for us to continue with that language.

MRR: WHAT KIND OF PLACE IS PIETARSAARI? ARE THERE ANY OTHER PUNK BANDS?

WDM: It's a shit place! There are some punk poseurs here, but no other bands. But there is hope.

MRR: WHAT DO YOU THINK ABOUT FINNISH PUNK NOW?

WDM: It's great! There are tons of bands all over the country. Will suffices. Unfortunately, when some bands become bigger, their styles change. That fucks us up. But there are the good exceptions, like KAAOS, VARAUS, and TERVEET KADET.

MRR: ANY PLANS?

WDM: We're going to gig a lot, and if we make any money we'll put out a compilation EP with KAUNEUS & TERVEYS, NUSSIVAT NUNNAT, LAPSILTA KIELLETTY, and ourselves. Some weeks ago we were in the studio and recorded 2 of our songs. The sound quality was fucking great!

MRR: HOW CAN YOU BE REACHED?

WDM: If anyone is interested in our tape, they can write us at: Jari Ehrstrom/ Kristiinankatu 29/ 68600 Pietarsaari/ FINLAND.

TOMORROWS SOLDIERS

Young boys and girls have been
learned to kill for their fat-
herland, their fucking leaders
Young boys and girls have been
learned to kill just to be kil-
led in a few minutes

Young boys and girls are
tomorrows soldiers and their
leaders don't give a fuck
if they are killed

Young boys and girls fight in the
war and their leaders sit in the-
ir bunkers and watch.
Young boys and girls fight in the
war and their leaders can feel
safe and secure

1984

The day a bomb came down from the sky
And the people all got in panic
then they all tried to hide
But now there is no shelter
The world is dying

WAR IS HERE

The bombplanes are over the city
They drop their fucking bombs on us
I can hear the big explosion
I can see burning houses

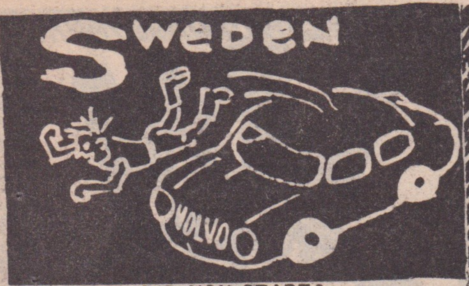
War is here
War is here

BRAINS

You've always been given lies
You've always been pushed away
reality has been pushed to think
You've never even tried to think
And now your brains are rotting away

It will be impossible
It will be too late
'cos your brains are rotting away

We don't know what to say
We don't know what to do
'cos you wouldn't listen anyway



MRR: WHEN DID YOU START?
JR: Around spring of '82.
MRR: WHAT'S THE SCENE LIKE IN YOUR HOMETOWN OF TIMRA?
TM: There are 2 bands; us, and a great band called LOSSKOIT.
MRR: HOW MANY GIGS HAVE YOU PLAYED? TM: About 20 in 2 years.
MRR: DO YOU HAVE ANY POLITICAL VIEWS?
JR: Reagan is Fuhrer. But if he showed his dick more often he'd be more interesting.
TT: We are a very sick group!
MRR: WHAT ARE YOUR SONGS ABOUT?
JR: Against war and factories.
TM: Against intellectuals.
MRR: HOW'S YOUR EP DOING?
RH: Not too bad, but we'd like to get a U.S. distribution deal. If anyone is interested, contact our label, Massproduktions, at : Box 2035/ 850 02 Sundsvall/ Sweden.
MRR: ANYTHING NEW IN THE WORKS?
JR: Yes, an 18-track cassette!
MRR: HOW DOES IT COMPARE TO THE EP? JR: Rawer and faster.
TT: Better vocals.
MRR: WHAT ARE YOUR INFLUENCES?
JR: BAD BRAINS, old DISCHARGE. I'm in love with U.S. punk.
RH: DKS, MEATMEN.
TM: BLACK FLAG, RATTUS.
TT: All punk, especially CRASS-type bands, like CONFLICT.
RH: U.K. punk can be too commercial.
MRR: WHAT ABOUT THE SWEDISH SCENE?
TM: It's coming back, but there's too much melody.
TT: We're not in the center of the happenings and haven't heard too much.
MRR: WHAT'S MORE IMPORTANT, LYRICS OR MELODIES?
JR: Both. We'd like to release a record in English.
MRR: WHY THE HIGH SPEED AND RAW EDGE?
JR: It's funny. We really enjoy it.
TT: Our type of lyrics must have this kind of music.
RH: We let out our aggressions in the music. It's better than hanging around downtown stabbing people.
MRR: IS AN IMAGE IMPORTANT?
RH: We've got no special image. The rawness is in our music and lyrics.!
MRR: ANY VIEWS ON DRUGS IN THE SCENE?
All: It's bad that punks destroy themselves.
TM: We are not 100% straight edge though. We take a drink sometimes, but never before playing.
RH: Drink milk!
TT: It's a pity that beer makes fat!
MRR: ANY PARTING COMMENTS?
JR: For us, music, as with roads, means that the shortest is the fastest and the best. All; We like Jello Biafra. we really love his lyrics and his stands!
JR: We write one new song a week.
TM: Someone gets an idea, then we all make the song together.
JR: The meaning to life is to get experiences and never be a slave to money.
RH: I'm working with old people.
All: The future is not too bright.
by Thomas Ericson/ Boztik zine/ Torggatan 11/ 841 00 Ange/ Sweden

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R.A.F. PUNK interview– ITALY'S FOREMOST ANARCHY-PUNK BAND BY DAVE M.D.C.

MRR: WHAT DOES R.A.F. PUNK STAND FOR? HOW LONG HAVE YOU BEEN TOGETHER? WHAT ARE YOUR GOALS?

RAF: The band started 4 years ago as a reaction to the strong political repression by the police after large demonstrations that closed the university in Bologna. The name comes from the first radical punks of '78 who squatted and held political actions. It stands for REBEL ANARCHY FACTION. It's a forum to express what we are trying to say and do within society. We also relate to the German "Red Army Faction". Though we are not violent, we sympathize with their frustrations within their harsh state.

MRR: DO YOU FEEL YOU ARE MAKING AN IMPRESSION?

RAF: We do, but there is so much to do. Lately, our peers have been concerning themselves with vivisection, which we feel is important, but not as important as the repression affecting human beings. (There are thousands being held in Italy without justice since 1977). We find we relate to Germany and Holland more than other places because life is so political you can hardly escape it. In comparison, Britain doesn't have the severity of repression, so they don't relate to us as closely as, say Germany. Also, there is a trend within Italian punk where people just want to hear loud music, get dumb, and mess up the shows.

MRR: WE CAN RELATE TO THAT.

RAF: We try to communicate ideas, a way to live and feel the way things are going. It's very hard. We see mass movements led by simple statements, and we wish to have more complexity. It's tricky because the more definition you give your rebellions and ideas, the less people comprehend and respond. So, though we want a big movement, we want people to relate and agree with us on more than just one or two issues. An idiosyncracy within activism.

MRR: DESCRIBE THE POLITICAL BACKGROUND OF ITALY OF THE LAST 10 YEARS, AND ITS RELATIONSHIP TO YOUTH AND REBELLIOUSNESS.

RAF: From 1970 on, big collectives of people got together protesting war industries. This led to big student activism, which led to the movement of '77, who's concern was to reform the old fashioned educational system. in 1977, in Bologna, a student was killed and lots of battles resulted. They were directed by pirate radio stations, to outwit the police. Store windows were smashed, and there were police security checks everywhere. Tanks surrounded the university. There were big demonstrations against all this, and the police waited and watched. They infiltrated groups, waited a few weeks, and then arrested many people at 6 in the morning in mass sweeps. Many of these people, thousands, are still in prisons suffering torture, repression, bad food, bad medicine. We don't forget!

MRR: ARE YOU OPTIMISTIC OR PESSIMISTIC ABOUT THE FUTURE?

RAF: We all have opinions on this.

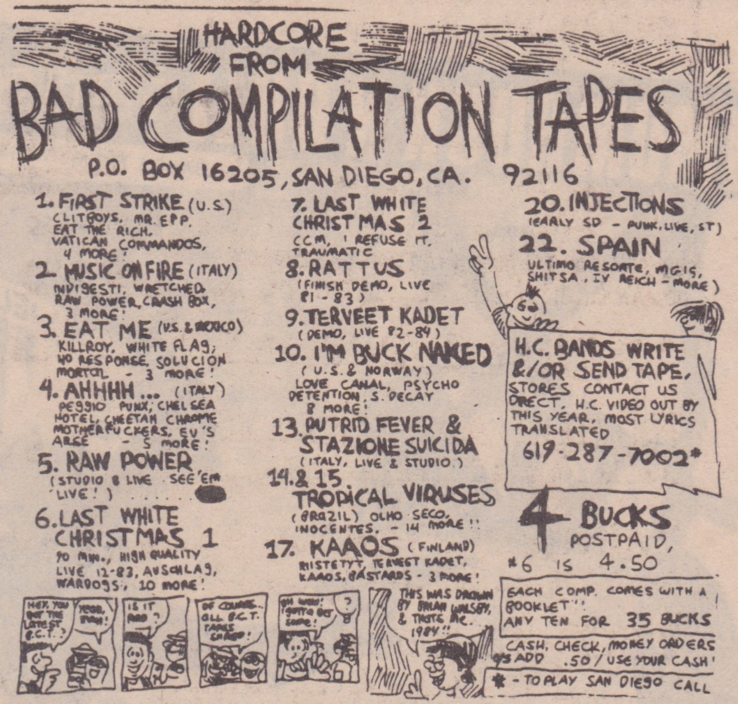
RAF (1): We don't trust the future, but we want to work to improve it. Our plans are to continue, to be annoying to those in power controlling us.

RAF (2): We want to be a menace, to be conscious not to be an amoeba, to continue to be aware and use our brains.

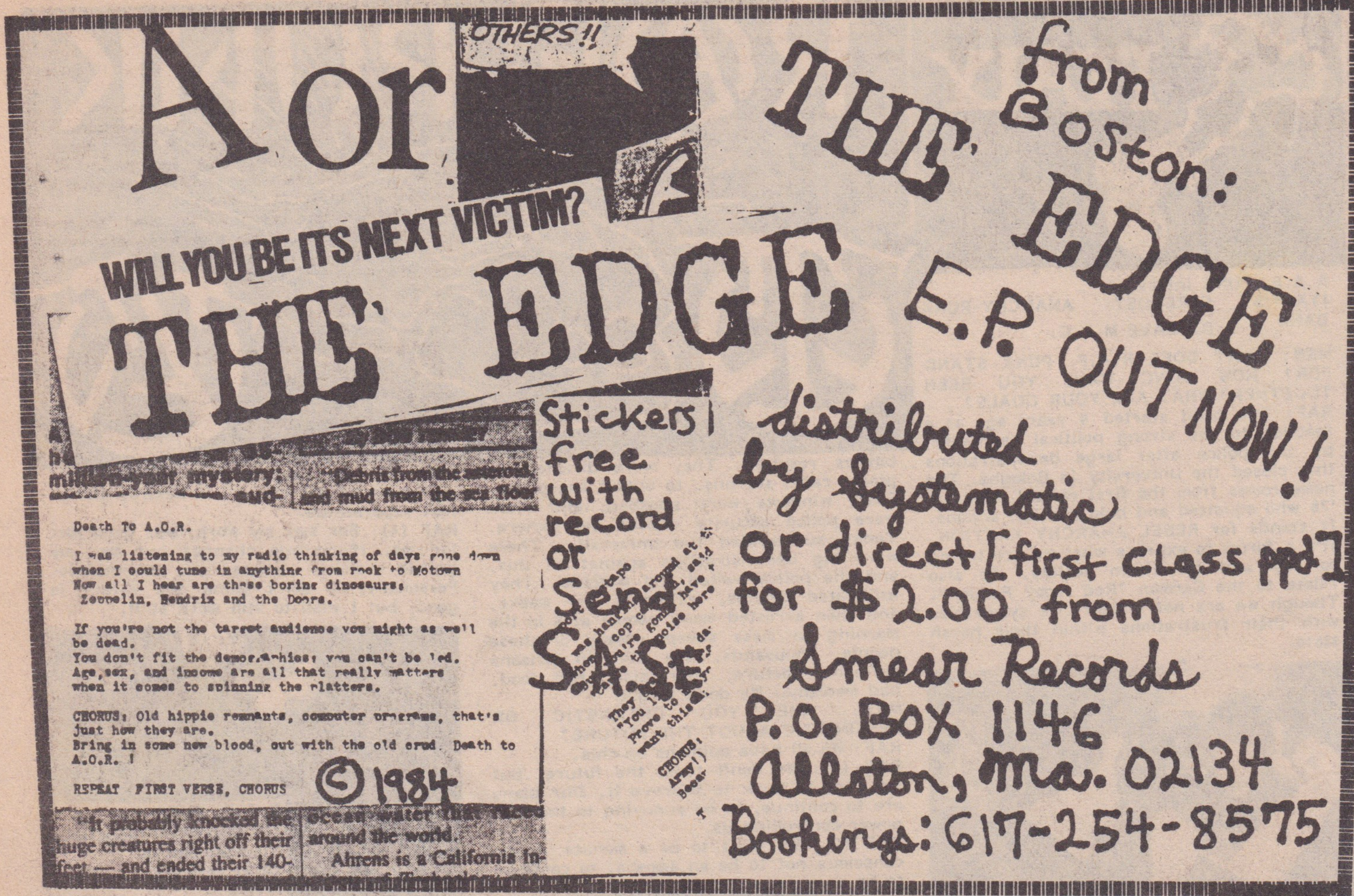
RAF (3): We want to grow, to work for ourselves to get closer, to destroy things that seperate us.

RAF (4): For me, my work feels good just for me. If no one changes but me, my growth alone makes it worthwhile. Personally, I don't think the future is good, but I wish to still work at it.

R.A.F. PUNK
c/o Diavlery Productions
Via Molinelli 19
40137 Bologna
ITALY



RAW POWER 2nd tour Oct. to Feb. VAN or STA. WAGON needed to Buy or Borrow. Please call or write us. Thanks 619-287-7002 (& to set up RP gigs). & RP just did a 2nd LP. Can you release it? Dave & I lost about $5,000 on the tour, Help?



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Now all I hear are these boring dinosaurs;
Zeppelin, Hendrix and the Doors.
If you're not the target audience you might as well be dead.
You don't fit the demographics; you can't be led.
Age, sex, and income are all that really matters
when it comes to spinning the platters.
CHORUS: Old hippie remnants, computer programs, that's just how they are.
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REPEAT FIRST VERSE, CHORUS
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It looks like things are finally starting to come together as far as records being released. I mentioned last time the compilation Lp that Paul Conroy was putting together called Under the Garden State. Well, it's finished, and has turned out to be a double LP with 22 songs by 11 bands. Groups appearing on it include : CIVIL DISSIDENT, END RESULT, the BODIES, ROYAL FLUSH, I SPIT ON YOUR GRAVE, MURDER MURDER SUICIDE, VICIOUS CIRCLE, PERMANENT DAMAGE, MAD FLOWERS, and others. It's a highly recommended album, and will surprise a lot of people who have never heard Australian punk. It's available by writing Paul Conroy/ 142 Mitford St/ Elmwood 3184/ Victoria, Australia.

The Reactor label is starting to get a few things out. A 5-track EP by PERDITION has been released, and DEPRESSION have recorded their LP. It's 26 tracks and should be out soon (see MRR #15 for addresses). I heard that PSYCHOTIC MANIAC recorded a few songs and intend to put out a 7".

PERMANENT DAMAGE

PERMANENT DAMAGE have improved out of sight. They're so tight and powerful with great melodies (a good comparison is C.O.C.). Also heard they may be releasing something.

I SPIT ON YOUR GRAVE have recorded an EP and are looking for someone to release it. They come to all the punk gigs, but don't seem to play with too many punk bands.

The BODIES have changed their name to M16, and do RADIO BIRDMAN/STOOGES type stuff. They didn't release their EP cos their line-up was re-arranged.

VICIOUS CIRCLE have had a tape released by a New Zealand label, Subliminal Transmission, run by a fellow named Neil Cartwright (write him, as he has a wealth of info on world punk: P.O. Box 8809/ Symonds St/ Auckland, N.Z.). The tape is called Foolish Ideas, has 9 tracks, and should be available in a few foreign countries. V.C. have been playing regularly.

A bit of tragedy occured recently when Jim, bass player of MURDER MURDER SUICIDE, died in a car accident. M.M.S. will continue with a new bass player.

Sydney's BOX OF FISH played in Melbourne, but things didn't go too well and they left earlier than they originally intended to. Though they didn't really play my favorite type of music, they were quite interesting (sort of BIRTHDAY PARTY stuff, with repetitive riffs and vocals revolving around bass and drums).

The second Sydney comp Lp by Aberrant Records has been completed and should be out soon. It'll have 16 tracks by 7 bands, including VIGIL-ANTI, WRONG KIND OF STONE AGE, EXSERTS, ITCHY RAT, HAPPY HATE ME NOTS, SUICIDE SQUAD, and ROCKS. A 16 page booklet will come with it (available through T.I.A./ Phantom Records/ 373 Pitt St/ Sydney 2000/ Australia).

Also, another Sydney band, WORLD WAR XXIV, should have an LP out soon, after a lengthy delay between recording when their drummer broke both wrists.

PSYCHOTIC MANIACS

photos by Liz

Canberra's 4-MINUTE WARNING have changed their name to FOUR THOUSAND MILLION. They are getting things organized for some Sydney and Melbourne bands to play there.

There is a punk band playing in Perth now called BLACK SHEEP who are supposedly an anarchist type band.

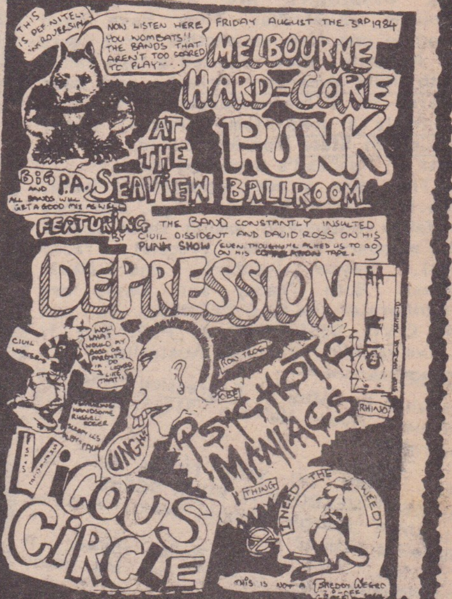
A new band (well, they're not exactly new, as they were together for a few years without playing live) in Adelaide is FEAR AND LOATHING, which contains D.N.A. editor Harry Butler on guitar, and Mad Marek (ex- RIBCAGE WRESTLERS) as vocalist.

Geelong band The TRIBE aren't playing pubs anymore, and are only playing squats and halls. A tape of them is to be released soon.

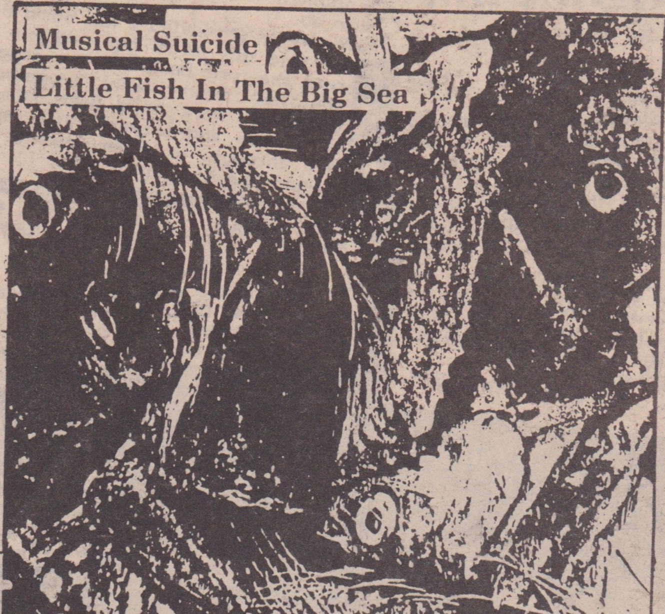
As far as zines go, Trousers In Action (sydney) is up to #8. Regression (Melbourne) has just released #10, Greedy And Pathetic (Melbourne) is up to #2. D.N.A. (Adelaide) #36, and a new one in Melbourne is Subvert Press.

Well, that's about it for now. Anyone wanting to find out more on Australia write me. Also, anyone wanting their record/tape/zine sold here also get in touch. Cheers.

Alby/ 19 McKinley Ave/ Malvera 3144/ Victoria Australia.



MUSICAL SUICIDE



(See Review In This Issue)

On Tour Now on the West Coast

Musical Suicide — "Little Fish In The Big Sea", LP, 12 inch, 14 songs, on the band's own couch label. Available now from Gravelmation mail order for $6.00. Comes with lyrics and a sticker. Write: Affirmation, P.O. Box 30253, Indpls, IN 46220.

CIVIL DISSIDENT

CIVIL DISSIDENT are a band from Melbourne, Australia. They have been around in one form or another for 2 years now. Recently, they released a tape called Fourth Rate American Thrash, and have appeared on a few compilation LPs, such as Life Is a Joke from Germany, Under The Garden State from Melbourne, and will appear on Pushead's upcoming comp.

They are a very opinionated band, which is reflected in their songs, and they are fairly outspoken among their scene. Band members are: Matt (vocals), Tracey (bass), Wayne (guitar), and David (drums). Both Tracey and David are ex-members of the MAD FLOWERS. You can write CIVIL DISSIDENT at: P.O. Box 3/ Mt. Evelyn 3796/ Victoria/ Australia.

Interview by Alby of Regression 'zine/ 19 McKinley Ave/ Malvern 3144/ Victoria/ Australia.

MRR: WHAT DO YOU THINK OF THE CURRENT MELBOURNE PUNK SCENE?
D: Urgh aargh blaagh belch. Another cliched question?
T: No, come on. We'll answer it individually, or there'll be too many arguments.
W: Basically I think it's healthy in a way, cos we have plenty of thinking bands. But we have many contradictory punx too., which is a problem.
M: Ha! That's what he said in the other interview.

W: But it's true...We do have a number of sexist bands!
T: It's better than Adelaide, and I hear it's better than Perth.
D: It's not stimulated much politically. People who go to gigs don't seem to pay much attention to the bands. In general, it could be better, it could be worse.
MRR: Well, I'll divide the question into 2 parts. What do you think of the bands, and what do you think of the people turning up?

D: Everyone's got a differing opinion on what's their favorite bands. There's a good variety, from the BODIES to MURDER SUICIDE to PERMANENT DAMAGE. A mixed bag.
W: And VICIOUS CIRCLE are like G.B.H. (a little joke).

D: DEPRESSION sound like DEPRESSION.
ALL: Matt?
M: I wanna be a pop star...It's not innovative enough, or it seems that way. It's too limited; they don't have an open mind towards different types of people and music that can happen within a scene. The more variety within the scene, the healthier it is. Everyone's pretty stereotyped.

MRR: WHAT DO YOU THINK COULD BE IMPROVED?

T: It's up to the individual. We've already been slagged off for trying to influence too many people.
MRR: DO YOU GET A ROUGH DEAL IN THE SCENE?
T: We deserve all we get.
D: EXCUSE ME! You get respect for some things, but some people get personally offended by things we say.
T: As soon as you criticize someone face to face, they take it personally and get upset.

MRR: WHAT DO YOU THINK WHEN SOMEONE CRITICIZES CIVIL DISSIDENT?
M: The criticism is good; at least they're thinking about it--whether they like it or not. Depends if they're defending themselves or honestly criticizing.
D: If they can justify their opinions of why they're slagging us off, then that's fine. M: If they're just trying to offend us, then it's not really justified.
W: We don't generalize in our opinions. They're mainly about specific topics.
M: So what if someone questions you? Why get offended about it?
MRR: WHAT ARE YOU TRYING TO GET THROUGH WITH THE MESSAGES IN YOUR SONGS?

T: I think the key thing is awareness. We're not telling people to think one way or another; just trying to make them aware of the subjects we sing about, that they are happening, and that they should show some concern. If people come to us and talk about what we sing, and give their opinion, then we've gained what we set out to do.
M: We've stimulated a few numb braincells.
D: One guy at a gig said his mum had read the lyric booklet in our tape and that she had been really impressed. Even people at work have been stimulated by the lyrics and artwork. It's important to get through to other people, not just people who turn up at gigs.

MRR: WHAT ARE YOUR NEW SONGS ABOUT?

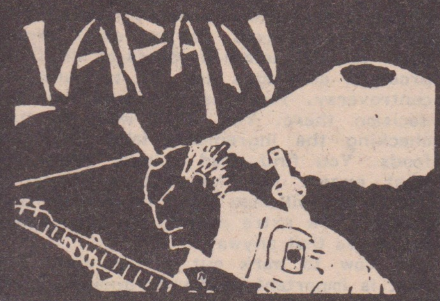
T: We've got a song about National Action.
D: They're those people who have that narrow- minded "stop the Asian invasion" propaganda posted on Melbourne streets.

M: the worst thing about National Action is that they aim their propaganda at certain groups, like youngsters between the age of 12-18 whose daddy's been saying "I fought the chingers and now they're coming to take over the bloody country". So obviously, the kids are gonna have a complex about Asians, cos daddy's told 'em to. Then daddy loses his job because of cheap asian imports, which causes more hatred between Asians and so-called Australians (though everyone's an immigrant).

D: A lot of people just try to find a scapegoat, an easy way out. Like it's 'cool' to be a racist.

D: They're picking out the wrong people. The Asians came here cos of their 'no hope' situation in Vietnam. They came for a future hope, and in a lot of cases they're taking jobs that a lot of Australians would never take, which is to their advantage...while Australians sit back and say "bloody chings!".
T: Asian people take up 2% of the Australian population, while the Irish take up 15%, but you don't hear anybody yelling about the Irish.
MRR: WHAT DO YOU THINK OF BEING LABELED AS AMERICAN THRASH?
D: Well, it's up to them.
M: Who cares? What's Australian music sound like? That's the thing.
T: Every band gets labeled, and it's only cos Australia hasn't got its own original sound. We've always been influenced by other countries, and probably always will. People talk about CIVIL DISSIDENT and they say"Oh, what are CIVIL DISSIDENT like?". And the answer usually is "Oh, these sort of like American thrash stuff." and that's how it got around.

MRR: WHAT ARE YOUR THOUGHTS ABOUT YOUR TRIP TO ADELAIDE?
M: Well I didn't get to become a pop star.
D: RIBCAGE WRESTLERS truly shred!! Some people were really nice, and there were a lot of clone punks. There must have been about 150 pairs of Dr. Martens that night. It was similar to a lot of Melbourne people at gigs, where fashion becomes a form of expression. Some are clones, some aren't.
M: Which is fair enough, as long as you don't let it take control of you. As long as you don't do it as the sole reason of becoming involved in the scene, so you're not rejected. If you're going to attack them on attack issues, you've gotta attack them on every level, whether it be disarmament or politics or socially.



KANSAI—"Noise Vox" gig (another organization, like Beat Crazy, that holds gigs in various live houses), with 10 bands, three of whom I'll review.

MOBS: (from Osaka). "Saint, oh God, we are perishing" is a vocal riff from one of their songs. The church is hardly a religious/political symbol of exploitation to the Japanese. Less than 10% of the country follows any source of Christianity, and it is not linked to the government (the Shinto religion was/is linked directly to the emperor and authoritative leaders, especially during WWII). There doesn't seem to be a need, yet, for Japanese punks to be bitter/sarcastic about the church, unless it's a vicarious hatred in empathy with anti- Christian peoples in other countries. Other song titles include: "G.I. Joe", "Heroes", Dead People", "Charisma". MOBS are one of the more original, honest HC bands, with tempos ranging from balladic hard rock to ferocious thrash. They draw a very violent dance audience, and more verbal response than I've heard in a while. They are emotionally racking, with gutsy vocals and fast Brit-influenced beat accentuation.

FREEDOM was next. These guys are definitely more heavy metal than punk; winding, exaggerated, yet simple guitar solos could not convince me otherwise. The voice was rather muffled and inarticulate. I'd give them a while to develop and push the hair out of their faces. Personally, they're not as nervous as they seemed on stage; Belle is an inveterate liar who tries to teach me bogus Japanese. Anyway, the music has potential.

I really liked SODOMA, and expect good things in the future. Their tape's selling well, and they put on a good show. I'm usually not into neurotic theatrical posing and shaking, but more than that, the wild, wild songs carried SODOMA's performance. All of these guys sound like they are very secure with what they're doing, and the group is eccentric in its occassionally poetic lyrics. Each song is different.

The EXECUTE, as many Japanese punk bands, are heading in a more metal direction. Songs are getting longer and more superfluous in subject matter. I don't completely agree with this general interpretation of them, as the cassette Lemmy gave me has a hot HC song called "Criminal Flowers". The lyrics may correspond to reasons that the band has been keeping a low profile for the past 9 months: misunderstandings with the law. A single is due soon.

Hannah

FREEDOM

LOODS

Lem/EXECUTE

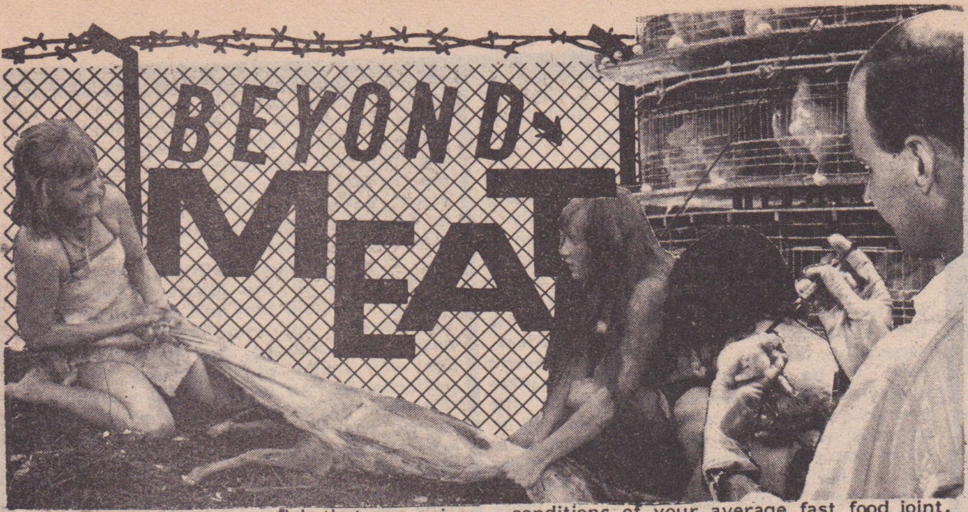
Jotano/MOBS

GHOUL

SODOMA

Kenji/MOBS

MASTURBATION



There once was a fish that was going to kill the president but some jackass ate that fish, and look what a mess we're in now! If only everyone was a vegetarian. .

The idea may be new to you but vegetarianism is as old as the hills. Vegetarians show up everywhere you look in history. Just to prove that all vegetarians aren't freaks or crackpots take a look at who didn't eat meat: Diogenes, originator of the punk haircut (shaved half his head in the 4th century B.C.) and pioneer of cynical/subversive behavior (research his life--even better than the Feederz!); Buddha, famous atheist; Mahatma Ghandi, trouble making pacifist and film star; Franz Kafka, greatest modern writer yet; Leo Tolstoi, Russian writer and anarcho-pacifist; and of course, the fascist twins, Benito Mussolini and Adolf Hitler (they both cheated though--Ben was known to eat rabbit and chicken occasionally and Mr. Hitler ate pig's knuckles). OK, so maybe some of those people were crackpots and freaks but they were famous and important so think what great company vegetarians are in! Also vegetarians were the guys who invented graham crackers and an Englishman who lived to be 152 years old. There are also unconfirmed rumors that Mykel Board has joined the ranks of the vegetarians. . . .

There are several reasons why people become vegetarians (other than religious doctrine or the fact that your fave band says don't eat meat). First off is taste. Meat just doesn't taste so good to a lot of people and if you think about it, most meat dishes try to mask the flavor of meat with other flavors. After all, who eats hamburgers plain?

Another reason why people give up meat is for health reasons. Biologically, there is question about whether or not people were ever meant to digest meat. Meat is hard on the digestive system, it putrefies within the body. If you compare human teeth with the teeth of other carniverous animals, you find human teeth appear to be made for chewing and grinding but not shredding and tearing, which means that humans are not designed for meat eating. Animal fats and cholesterol are well-known causes of heart disease. Diseases can also be passed on from an animal to the person that eats it (final revenge?). And of course, who could forget all the crud that is pumped into animals to make them all nice and juicy and fat that ends up in you when you eat an animal? Hormones, nitrites, antibiotics, enzymes, dyes and DES are all pumped into the animals that you eat. Animals are fed everything including garbage, newspaper, feathers, plastic and recycled animal shit.

Delicious, eh? In the finished meat products, think of all the fillers and byproducts that are used. Cow testicles, lips and ears are often put into hot dogs. And finally, think of the sanitary conditions of your average fast food joint. Bugs? Rats? Germs? You bet! Do you really want to eat all that crap? Face it, when you eat meat, you risk your health.

The morality of meat eating is another major cause for people to give up the flesh. Animals feel pain when they are killed. The slaughter of animals is often conducted in a cruel manner. Visit any slaughterhouse and you'll see for yourself. (Or read the 4th book of Alexanderplatz, Berlin by Alfred Doblin. . . .at your local library). Some of the animals you eat are highly social animals and suffer enormously when separated from eath other as is done on farms. The conditions in which animals are raised and slaughtered are inhumane and most people let others do the dirty work. Meat arrives ready for cooking and often disguised as well in some odd form such as a sausage, burger or McNugget. That way you don't have to kill, bleed, skin or butcher the animal. Sure, you might say that you could kill to eat if needed. I'v heard that but I have yet to see anyone prove it. Once the blood starts spurting, you might choose to eat your words instead.

Ecologically, vegetarianism makes a lot of sense. An average of 84% of the grain grown in the U.S. is used to feed livestock. A lot of hungry people could eat tht grain. Feeding it all to animals that are being readied for death is a waste of food, land and time. The protein in meat comes from the protein in the grain an animal is fed. But a lot of that protein is lost. If you feed X pounds of grain to an animal you get Y pounds of meat. But the X pounds of grain have a lot more protein than the Y pounds of meat. The whole food chain is given an unnecessary link when animals are raised to be eaten. The animals take up room that could be used to grow even more grain. Animals could be set free to graze in unproductive fields and never have to worry about being force-fed again. It's that simple.

In a 70 year lifetime, the average person eats 12 sheep, 14 cows, 23 pigs 35 turkeys 2 calves 770 pounds of fish and 880 chickens. Imagine them all, freshly killed and in one enormous pile at your feet. Dig in!

Now suppose I have convinced one of you to give up meat. You want to know what to do? Well, first off, just stop eating meat immediately. Be persistent. People may pressure you to eat it but resist if you are serious about being a vegetarian. (Some people suggest that you should slowly stop eating meat. Then you find yourself always saying "Just one more hot dog and that's it." Your system will only need a few days at the most to get used to a meatless diet).

Contrary to many pseudo-vegetarians, fish are not vegetables. Eat fish and you're not a vegetarian. (Today's polluted waters don't make fish the viable alternative it once was anyway). Vegetarians don't eat meat or any animal products that are obtained through killing animals (i.e., lard, caviar, etc.) Vegans don't eat any animal products at all. Dairy products and eggs are the two areas of controversy. You'll have to make your own decision there. You might want to start checking the ingredients labels on some foods. You find dead animals where you least expect it. The reduced intake of animal fats will also result in your possibly losing a few extra pounds but most people could use that anyway.

Now to work out a new diet. This part is important (and unfortunately is not covered in many lyric sheets when the topic of vegetariansim is brought up). Protein is the topic that enters a lot of minds immediately. Well, meat is far from being the best source of protein. Milk and eggs are the best sources and soybeans, grains, legumes, dairy products and nuts are all excellent sources as well. Not all of these are sources of complete protein (contains all 8 necessary amino acids) but milk and dairy products have complete protein or a mixture of protein sources will insure most if not all of the 8 amino acids are in your diet. Vitamin B-12 deficiency is something to watch out for but dairy products, eggs and soybeans will take care of any worries there. The best source of folic acid for vegetarians is green, leafy vegetables so eat plenty of them and now your nutritional concerns are over. Except for the above three, most other nutrients are readily available in fruits, vegetables, dairy products, nuts, grains and other vegetarian foods. This is getting easier and easier!

If people tell you it's not healthy to be a vegetarian, ignore them. With a little common sense, you will stay healthy on a meatless diet. Remember, doctors often have not studied nutrition so if they tell you to eat meat, don't follow blindly. Research and find out what your nutritional needs are and then tell the doctors something about what you learned. You could embarass them!

For even better health, cut down on refined foods such as white bread, white rice, bleached flour, etc. and switch to more natural alternatives like whole wheat bread and brown rice. Not only are you doing yourself a favor but you are making a political statement as well by rejecting the food industry that has poisoned the world for so long.

If you're worried that you'll never enjoy eating again without meat, WAKE UP! Nothing beats fresh fruit, cold juice, raw vegetables or a cold glass of milk. Pizza was practically designed for vegetarians. Italian food, Indian food, Japanese food and Mexican food are all good places to look for meatless cooking. Never forget guacamole--food of the gods! Vegetarian cookbooks are available but a lot of them sound horrible so instead make what is easy for you and you can always rely on raw fruits and vegetables and of course a salad a day makes good sense whether you're a vegetarian or not.

So there you have it. Simple and easy Now you can ponder topics like whether or not you need leather (you don't eat boots but the cow still dies) and how to avoid using products that use animals as ingredients or for testing purposes. Think about whether it makes sense to abuse yourself with alcohol and drugs if you're eating a healthy or serious diet. No one is forcing you to do any of this so if you're not interested or serious about being a vegetarian, forget it. It's not just a new trend to tide you over until the next one comes. It's up to you. "What's this got to do with punk?" you ask. Eh, not much, but who cares! The cow you don't eat may end up singing for the best band of all time. . . .

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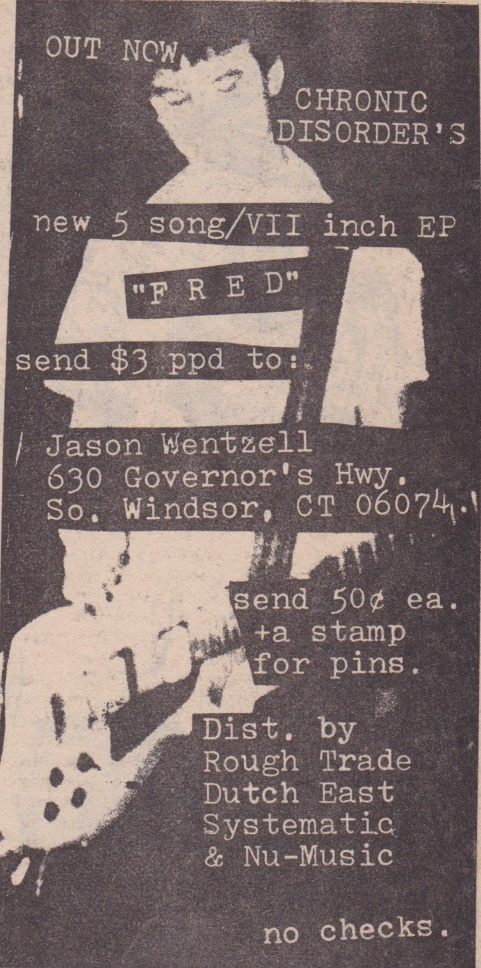

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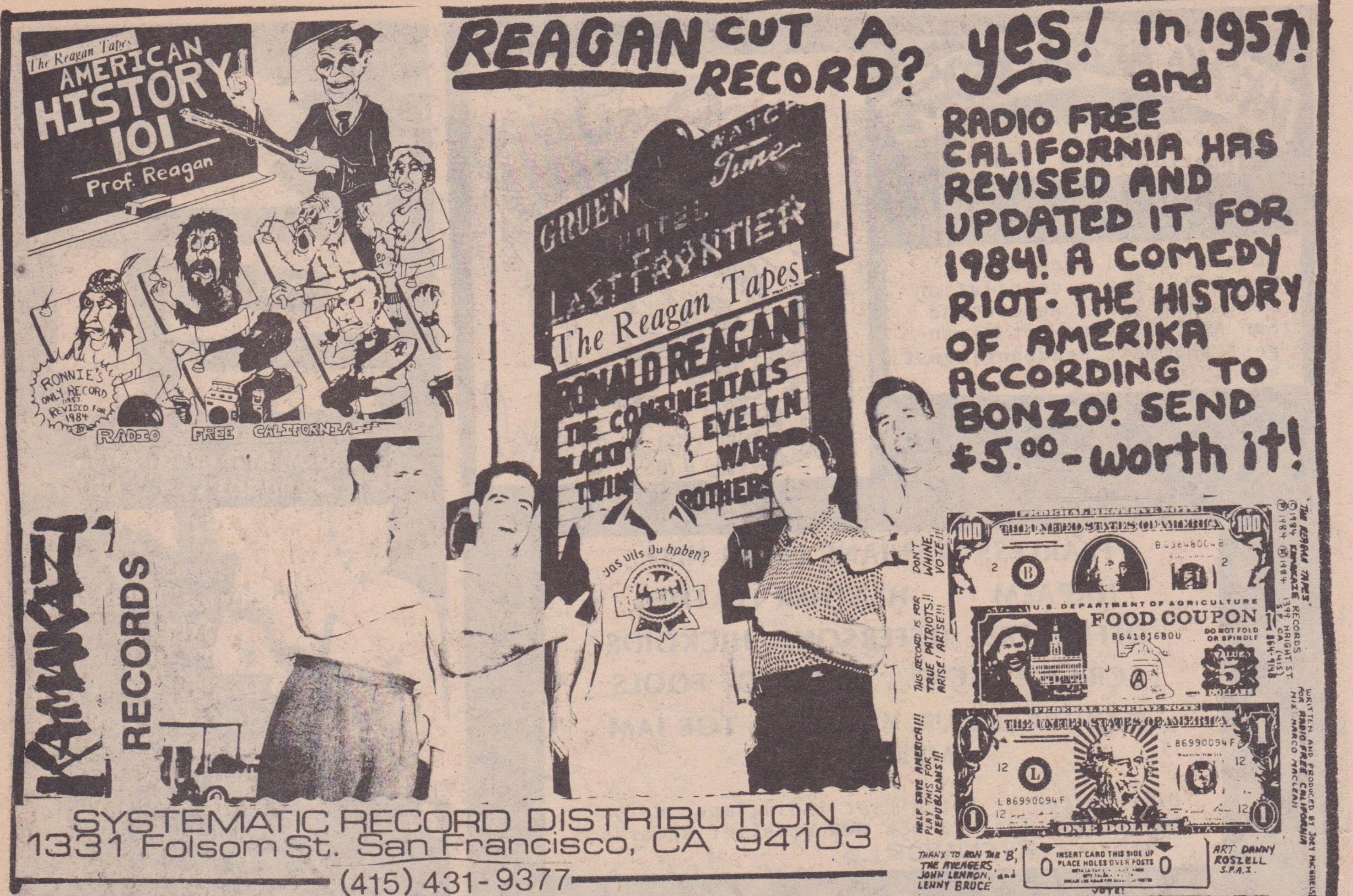

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ARTCORE

A vast empty space which stands blank, that haunts in its untouched perfection. Light reflects off the gleam of the eyeball in trance, by the hypnotising effect that the pressed fibre delivers. Brainwaves bounce from side to side, storming out creation in imaginary slices, as the motion flows from inside the cranium at a speed beyond the believable to the forearm. A hand grasps a utensil and slowly drops downward toward its destiny. The fibre screams in fearful agony. Darkness sets down and scratches the surface. Eye to hand coordination complete, the constructive process of creativity slides across the smooth paper as the artist forms the art. What was once empty, now fills with flowing scratches, designing dimensions and shapes, opening light to dark, as the evolution see its patterns of structural progress. Finished, the fibre lays destroyed, but the emotion inscribed upon it holds for all to glance and provoke. The beauty of an idea composed upon paper.

Welcome to the world of graphic art. It holds many mysteries, pleasures, and frustrations. Your imagination builds the ability which you possess; it is not a gift, but a talent that takes many hours to build. Anyone can be an artist. It takes patience and endurance. Where others will quit, an artist will observe, and take the talent to the surface of the graphic fibers. An artist is a unique individual who lives and experiences life like anything else. We are all artists, only some express it with dedication to the talent they build. Anyone can draw; everyone has an imagination. The creativity will flow if you let it. Your confidence in yourself is essential. Make your effort; feel what you can do.

Who teaches this drawing technique? Well, you yourself do that task. But it takes inspiration from what you see. The sight that builds the imagination, the confusion which seeks the answers. Before you met your first art teacher, you had dabbled into the graphic realm. Whether you stenciled your fine art upon the wall of your parent's room with those multi-colored crayolas (which I don't think they taught you), to adding the colors to black & white figures you found in books, there was activity in your hands to mold shapes, to capture what your vision saw. Whether reality or fantasy, it was a desire

Vince Ransid/ 238 W. Oak St/ Kent, OH 44240

to graphically view your experiences. With the learning to write, it came from your ability to draw, thus this started your style. Style, which is your personal reward. As you grew with this style, so did your experiences, questions you couldn't answer or answers you found, became doodles which reflected your observations. Perceiving others talents inspired your inspirations, as your talent began to grow, while you grew. And what your designs showed were the aspirations of your technique and how you furthered them. Like the building of your style.

Jymm blanchard/ 501 Castle/ Bartlesville, OK 74003

R.K. Sloane/ 500 Montclaire SE/ Albuquerque, NM 87108

Basic drawing technique without the use of an art teacher can be found in very individualistic ways. Learn How To books can help you in many ways but can obstruct your vision since you are following someone else's lines without feeling the satisfaction of seeing your style. Successful interpretation of shape and dimension comes from long practice and patience; you can't expect it at first. You will understand as your style progresses with your maturing of the talent. Photo magazines or comic books show you a very necessary way to learn since you can copy what you see. Whether a photographic face or a superhero's muscles, it will show you a very close way of getting the proportion down right. And with using your own human structure as a model, you will learn the anatomy of body shapes in a graphic view. A bad point would be to completely copy another artist's design. Leave room for you own input in your learning process. It is all trial and error; you cannot expect to draw like them, even when you are copying their lines. Where is your creativity? Using another artist's work as a reference is helpful but remember your style which you're forming. It is not theirs; they have their style, you need yours. Looking at 'live' objects and also photographs of those objects helps you form the right proportions so it will work successful. Once you feel you've gotten the knowledge, it will come very naturally and your sketching will reflect your teachings as you create the dimensional characters without seeing the references. That will be the first step of your pride and style.

Jaime Trujillo/ 6228 Hannett Ave NE/ Albuquerque, NM 87110

Mark Farrelly/ England

Remember to use copying as a form of learning, not to lay claim that you are an artist. When you have the flow of how your drawing functions without the references, take your ability to new shapes. Take the human body for example - draw it from all sides; with movement, with structure, and with flexure, taking in all the aspects of the contortion or the relaxation a human frame will endure. Seperate it into individual areas; arms, hands, faces, legs, torso, and so on, drawing it like it was on a platter turning in 360° revolutions, getting all aspects of the shape. Remember one very important fact; always get the thumb on the right side of the hand. When your palms are out, the thumb points outward; when the knuckles point out, your thumb points inward. Forgetting this is a very common mistake. Whether you're drawing the human body, animals, nature, architecture, comic characters, etc., etc., make sure the interpretation is correct. Even in fantasy there are balances. You will find all the right answers for how it all comes together with time and continual drawings. You cannot be an expert if you do not draw. There are no rules in graphic scratchings, but you will make rules towards your style. These are not limitations, these are just procedures of what you see and do. Once you have the total feel of what you are doing, it does not mean the complication will end. This route is what keeps it moving, so you develop the methods.

Material techniques, or what to use as far as supplies go. Well, that breaks it down into a large field, and you will determine what works best for you. Your basic pencil and eraser are the most commonly used objects; for when there are mistakes, there is help to correct the problem. A pencil flows nicely, never needs to be refilled, can be dark to light depending on pressure, so that makes it good for shading. A pencil is also lead and is never really solid on a piece of paper, so it will always smear, making way for the eraser's help. Pencil illustrations are very grainy, but with glistening results. A spray matte finish helps to preserve the textures accomplished. As far as reproduction goes, it can be a problem, the best way is to get the illo halftoned, which is a photo process which breaks down the pencil work into millions of dots, just like a photograph. Another way is to ink your penciled lines. That brings you into the field of black and white, where shading comes from designs, not smudges. When you pencil your rough for inking, do it in either lead pencil or blue pencil. Blue isn't picked up when it is shot for printing. Lead pencil lines can be noticeable when printed, so you might have to do some erasing when you ink to rid yourself of your rough pencil lines. It is your choice though because you can get certain functions with a lead pencil that you can't get with a blue pencil, and blue is harder to see since its image will come out light. You're about to ink your rough illustration; what do you use? Well, you could have done the whole thing in felt tip

pen and gotten a fairly decent reproduction, but if water was accidently spilt on your illustration, there it goes, it just bleeds away. This is very frustrating. It is wise to use an india ink. True, you can get very tasty effects from a felt tip pen, but that comes with time. Experiment with it as you go. A felt tip pen makes good slicing lines and, with practice, adds a smooth style with each scratching. They are worthwhile, but the water element does have its destruction on the final lines. There are also 3 other methods more widely used in the major field that work and last the best.

The 'dip' ink pen has multiples of different points to use, where you dip the pen into the bottle and draw until its time to re-dip. The benefit here is the points or tips you use, with these any variety of shape can be achieved just by changing the tip and the stroke you take. The ink pen is very difficult to master, but works wonderfully when successful. Give it time and be patient.

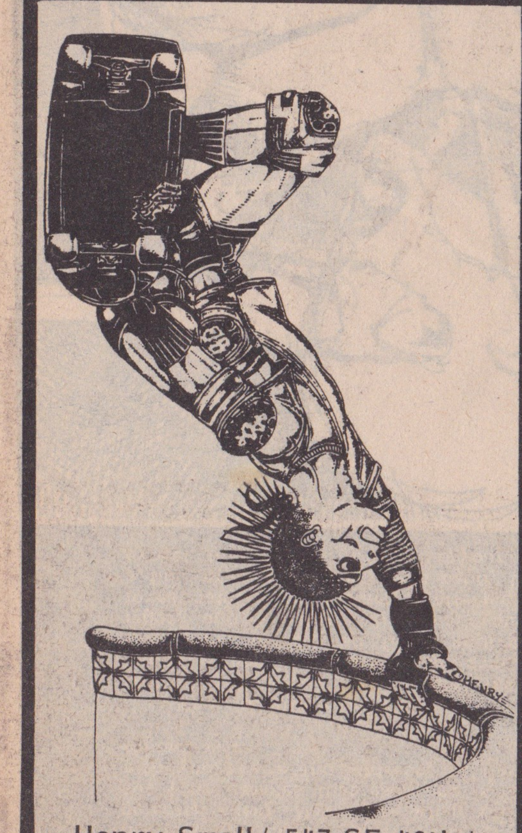
Sean Wyett/ Boise, ID

The brush is perhaps the hardest to ink with when you're first learning, but once mastered, this tool creates all the lines at an effortless pace. Fast and smooth, the brush talks with your performance, adds to your style--for your style controls how the lines are accomplished. A lot of patience is needed with a brush in the beginning.

And lastly, what is slowly becoming an artist's tool of creative rendition, because of its effortless use and the taking away of the messy ink bottle (which is necessary for the ink pen and brush) is the rapidograph. It's an engineers tool designed for work on film and other hi-tech graphics. The rapidograph is a very delicate instrument that cannot be abused. It contains a very small, long, hairlike steel point encaged in a tubular shell, which is housed in a plastic fitting that has an ink cartridge attached. All that is required is the filling of the cartridge for continual usage. But cleaning of this tool is required to prevent clogging, which happens, especially with the usage of the wrong kinds of paper. Standard paper is a hazard to rapidographs. You can write on it alright, but the steel point rips the paper when you draw, thus picking up the pressed fibres--and up into the tubular shell they go, slowly clogging it. That is why it's best to find a very smooth (like film) surface to illustrate on, such as a high gloss, bristol board. The rapidograph is also used with interchangeable points, but they are only for thickness--not textures and shapes. You can create your style with the pen, but using combinations of all these drawing utensils helps provide thickness, shading, and effect. Choose your possibility. Using an india ink can also create some problems, since once down, it cannot be erased. White out will cover it though. Again, trial and error teaches you about ink mistakes. Sharp etching tools can also help.

Then there are also other methods widely used. Scratch board is where you ink your illustration and then use an etching tool or similar device and scratch new lines into the black areas, giving new effects. Also, scratch boards can be fully inked and then you can use your etching tool and draw as you scratch. Charcoal is also fun, like pastel crayons. But both are not solid on your paper, and smudge. But erasing these tends to be harder than pencil. The effects from these are unique, especially when used on a crowquil paper. Types of paper to use varies with the effect you search to achieve. From

Marc Rude/ 725 N Western #9/ Hollyweird, CA 90029



Henry Small/ 547 SE 49th/ Portland, OR 97215

standard paper to high quality bristol board, one will work. It takes experience with testing of the different textures.

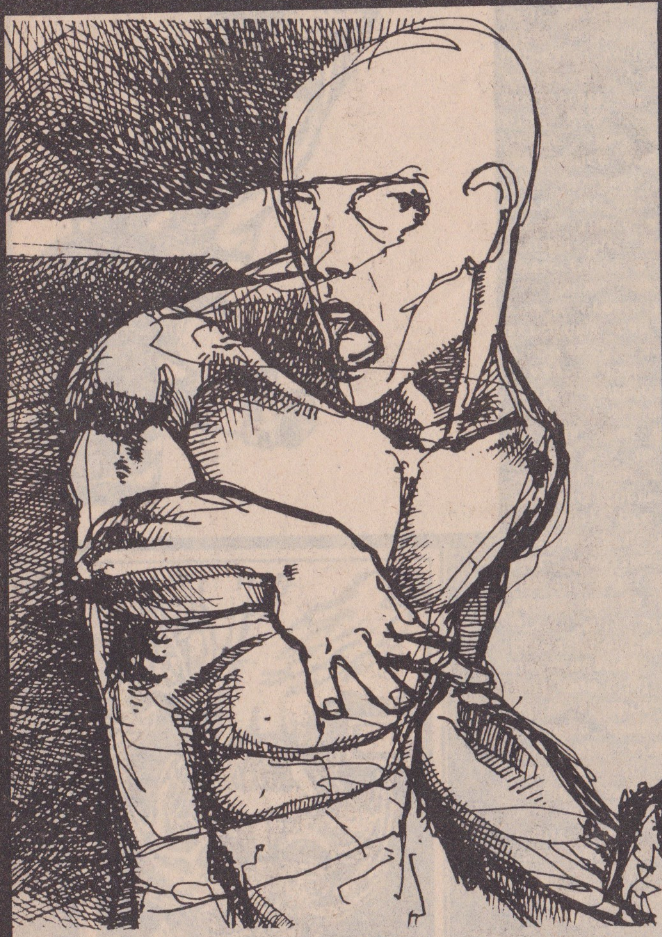
With using a black & white medium, how do you make greys? Photographs have greys, or do they? It is all black & white dots, just spaced accordingly to form the right shade. It works the same way when you illustrate. You can use lines, dots, circles, and many other different ideas of textures to acquire what you desire. Shading, when done properly, adds a strange dimension to the work. Black & white shading can be very time-consuming. But don't let that stop you. You can also use washes to do shading--where you bleed the black ink in water to get the grey tint, and then brush it on. This effect works good, but for reproduction, the illo must be halftoned to bring out the tint. And there is also a plastic film called "zipatone" or by various names, where you can buy pre-made textures and shades, and cut them to your designated position and stick or rub them down giving a fast, simple way to shading. There are hazards to this, but experience with it helps. All in all, it is important to use good black & white combinations, including shading. Always look at your references for inspiration and help. The white blank syndrome can always hit you; it's up to you to create the full product.

Now, you have completed your masterpiece and you wish to have it see print. But what are you going to do? First, there are no guarantees that your work will be used by any medium. But that doesn't mean you can't try. Your confidence and ability will see it flourish. Never send out your original artwork. What you do is find a place that makes photostats. It isn't that expensive and is a value to your original artwork. Make copies of your work for your collection and other soliciting purposes. Then you wrap your original up, preferably in sealed plastic and store it well, unless you frame it. Take your photostat of the piece you made, wrap it in plastic or foil, then surround it with cardboard so it won't bend. Take a copy that you've made and enclose it with the letter you've written to who you are soliciting, for their records. Enclose return postage and a S.A.E. so it can be returned to you if not used or after using. Package the whole thing up and mail first class (or higher if necessary) with "Do Not Bend" in red on the front. Make sure you specify if your work is published that you receive a copy off the press. It will take a lot of time to get something published. No matter how good your talent, it's up to you to sell it. Don't wait around for people to ask you to draw their piece. Until you've sold

Lee Ellingson/ 10353 S.D. Mis. Rd. 139-C/ San Diego, CA 92108

yourself in what you can illustrate and have something to show, no one will take interest in your talent. It's up to you to prove your existence. Build up your portfolio to exhibit when you get that potential client. Make sure when you send out your samples that each one is labeled with your name and address, so they can contact you.

Who do you contribute to? That depends on you. There are fanzines, bands, fliers nedded to be done, and magazines, comics, ad firms, individuals, logos, and a lengthy list that you must investigate. A good start is offering to do a flier or a gig poster for a band. Do not expect to be paid. Don't let your greed



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get the best of your work. You need the exposure. Until you do get to a certain point of exposure, don't expect money. You're helping them, but they're helping you too. Time will make its judgements as to when it's time to reap rewards, and don't overdo it either. You have talent, but don't let that talent get a big ego. You must be able to sell your talent, not in a monetary way, but in a productive way. Rely on yourself, not others. You create, you continue. Don't give it all to someone else to deal with. Be secure in your accomplishments. Share with others and you will learn more about your talent. Continue the progress of your illustrating. Don't stop when you reach the rich and famous. Enjoy your ability and help others. Then you will feel the real success of your talent, the full exhilriation of accomplishment.

Here is a short representation of artists who form the new "underground". Some will call them "punk" artists, and others might say "horror" artists. But what is here is some new rising talent. Not all of it is presented, and no favoritism is intended; just artists with styles that are young with potential. Give them, and all rising artists the chance to further their skills! The evolution of the underground artist is one of growth, from Rick Griffin, Kelly Mouse, to Berni Wrightson, Jeff Jones--all in different areas, each who went to different mediums and are successful at what they do with still growing talent. The so-called "punk" artist has grown at numerous rates, furthering his skills with thoughtful and satiric nature, all with a skill and a desire. Perhaps you could be next.

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Myself, I would like to say thank you to all who have supported my efforts. It has been the best of fun to be able to create and inspire others. During the period of my involvement, I have seen happiness and stress. Sometimes it knocks you down, and sometimes brings you up. The work schedule I am under now is quite humongous, but I will complete it all, and continue. I have seen major losses, but felt joyous gains. Staying dedicated to what I set out to do has kept me towards the best of my security and graphic ability. I have learned in places I thought I would never see. I am grateful that it continues. This is only the beginning! take utensil in hand and be creative. The reward is yours. Make an effort; show your hardware! All the best.

Chet "XNO" Darmstaedter/

1763 Morlye St #3/ Memphis, TN 38111

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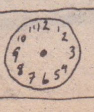

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AGNOSTIC FRONT - "Victim in Pain" LP

There is one song on this extremely hot-sounding thrash album that attacks in-scene violence and bashing as the Nazi activity it is ("Fascist Attitudes"). Great! But unfortunately, much of the narrow- mindedness, fanatical nationalism, and violence that has destroyed the New York punk scene seems to have revolved around AGNOSTIC FRONT. Is it too little, too late? I hope not, but I'm approaching this band with caution. (TY)
(Rat Cage--70 Greenwich Ave. #112--New York, NY 10011)

ARTACUS EAGHT - "Mission Impossible" cassette

"Attempting to extract the wickedness from society without crushing that society" is ARTACUS EAGHT's credo. They do this by thrashing and noising their way through a variety of subjects. This mission isn't too melodic or artistic, but then these demons need a good whuppin' anyway. (TY)
(Gary McNamara--3402 153rd--Flushing, NY 11354)

BABY ASTRONAUTS - "A is for Anarchy" cassette

A little of everything comes from this wise-guy garage punk outfit. They kind of epitomize the genre--you either like the charm or are put off by the unprofessionalism. (TY)
($1.50 to Rob Wewm--4049 Van Buren St. NE--Columbia Heights, MN 55421)

BLACK FLAG - "Slip It In" LP

After "My War", I was expecting the worst, but this new BLACK FLAG album is much better. Many of these songs have more streamlined drive and less self-indulgent pathos. Greg's metallic guitar playing is generally too dischordant and frenetic to fall into the HM junkyard, and Henry seems to have brought his most annoying pretentions under control (except on "Rat's Eyes"). Although nothing here approaches classics like "Nervous Breakdown" and "Jealous Again", songs like "Wound Up", the title cut, and "The Bars" are new reminders of BLACK FLAG's power. (JB)
(SST--P.O. Box 1--Lawndale, CA 90260)

BRAILE PARTY - "Let it Burn" cassette

Slightly quirky thrash and pop that's .:. .:.. .. . .:.. .:. ... ::. ..::. .:.. So check it out. (TY)
($3.50 to 5904 Le May--Rockville, MD 20851)

BREEDERS - "Zen Punk" EP

This record is a bit confusing. The A-side is an unappealing, slow rocker that sounds like the BREEDERS might be listening to too much LOVERBOY or FUN BOY THREE; the two other songs are fun thrashers. "Fuckheads" has great sentiments about people who play too rough in the pit, and seeing them live might clear up the confusion. (RS)
(Nova--c/o Johnno Peltz--810 W. Hill--Champaign, IL 61820)

CHANNEL 3 - "Airborne" 12" EP

This ultra-produced effort by CH 3 is very disappointing in comparison to their past output. All four tracks are unfortunately oriented to the college and commercial New Wave radio markets, with their rich instrumental sonorities, acoustic breaks, and studied poppishness. In that context, songs like "I Wanna Know Why" beat the hell out of the competition, but it's definitely a step down. Beware! (SS)
(Enigma--P.O. Box 2896--Torrance, CA 90509)

CODE OF HONOR - "Beware the Savage Jaw" LP

Some people can't stand this record, but I think it's quite good. Jonithin's voice is still pretty snotty, Mike's guitar playing is better than ever, and the rest of the band doesn't miss a beat. Even more importantly, the songwriting is more accomplished, and there's all kinds of textures that one normally doesn't find on a "punk" album. Although a couple of turkeys here make me wonder about their next release, this one's expansive. (JB)
(Subterranean--577 Valencia--S.F., CA 94110)

CORPUS DELICTI - "The Joy of Living" 12" EP

From the band's name, you can probably guess that these guys are post-punkers inspired by JOY DIVISION. Actually, it's not bad for that overused genre....sparse music, medium-tempo rhythms, decent guitar work, echoey vocals, and even a sax. Now you know what you're getting into. (TY)
(Mystic--6277 Selma--Hollywood, CA 90028)

F - "You Are an EP" 12" EP

Musically, this is a great garage punk release. It's got extremely raw singing, a biting guitar assault, and that appealingly boisterous, devil-may-care quality. It's also funnier than hell, though I prefer not to contemplate the significance of the bizarre graffiti on the sleeve, inserts, and disc labels. (JB)
(F Troop H.Q.--693 Marlboro Oval--Lake Worth, FL 33463)

FLIPPER - "Gone Fishin'" LP

Highly-polished FLIPPER? Yup, their parting shot contains all the usual FLIPPER ingredients, but with a "clean" production that takes the heart out of their dire messages. "In Life My Friends" comes the closest to their previous approach, but most of the rest leaves me cold. Where's the feedback, Ted? (TY)
(Subterranean--577 Valencia St.--San Francisco, CA 94110)

FUZZTONES - "Bad News Travels Fast/Brand New Man"

The FUZZTONES dig their claws into some mean neo-60's punk with this single. "Bad News..." delivers its goods with nasty guitar riffs and Rudi Protrudi's "lead snarl", though the screaming lead break on the B-side turns out to be the musical highpoint of the record. Primitive, raw, and raunchy. (SS)
(Midnight--P.O. Box 390, Dept. O--Old Chelsea Stn.--N.Y., NY 10011)

GHOST WALKS - "Payton Place" EP

This 3-track EP presents slow to mid-tempo rock with a dense guitar mix and throaty female vocals. The record's title track is irritatingly dirgy, but the two songs on the flip (especially "In the Shadows") contain basic, semi-engaging melodies and a certain aural richness. Fair. (SS)
(Gutterworst--35 Pleasant St.--Portland, ME 04101)

HOLY TERROR - "Prodigal Son" cassette

Geez, another non-generic hardcore band. This is really getting to be a drag. All this humor and imagination going into bands is really wrecking the scene. I hope they go Metal soon. Yeah, and I'm the Easter Bunny. Seriously, this is cool. (TY)
(2449 Normandy Dr. SE--Grand Rapids, MI 49506)

HOMO PICNIC - "Part of the Race" cassette

A rough-quality 4-song demo that contains some excellent material. It's tight, with intensely gruff vocals and a great, almost BUZZCOCKS- like poppy thrash attack. HOMO PICNIC contain a kernal of ex-KREMLIN KORPS personnel. (TY)
(S.A.S.E. & blank tape to 814 S. 9th St.--Philadelphia, PA 19147)

HAPPY ENDING - "Have a Nice Day!" LP

A generally unlistenable pop-rock album. The lyrical sentiments are admirable, but only fans of cleanly-produced, commercially-oriented "modern" music will be able to sit through it all. The exceptions are a trio of nifty psych blasts ("World of Hate", "Microwave", and "High Noon 75"). A booklet and free single are included. (JB)
(Suburban Poser--Box 1508--New Haven, CT 06506)

ILLEGAL ALIENS - "Adrenaline" EP

A 4-song job in a 60's pop-punk vein. There are also hints of early TALKING HEADS ("How Long Have I Been Asleep?") and even the ANIMALS ("Roar"). O.K., but not too rippin'. (TY)
(Dogmatic--3422 Clearview Ave.--Columbus, OH 43221)

JUVENILE TRUTH - "No Enemy" cassette

With vocals reminiscent of early STIFF LITTLE FINGERS, tough, tight hardcore instrumentation in various styles, and intelligent lyrics, this band is a welcome addition to the scene. There's plenty of power and commitment here too, making this a fine non-generic alternative to standard thrash and its far lamer cousin--Metal-punk. (TY)

(4917 Tokay--Madison, WI 53711)

KATATONIX - "Divine Mission" LP

This is one of those super-cool punkadelic records that'll probably never get the acclaim it deserves. Like YO, thee KATATONIX manage to combine some of the best elements from the '60s to the '80s--punky guitars, snarling FLESHTONES-like singing, some semi-psychedelic melodies, and haunting background vocals--in a highly original, unselfconscious way. That's what differentiates them from the legions of more derivative outfits. Refreshingly good. (JB)
(U.K. Spud/Katatonix--P.O. Box 5412--Baltimore, MD 21285)

KOR-PHU - LP

An eclectic garagy effort by a lesser-known band. KOR-PHU have a style that's hard to pin down and classify--it blends elements of punk, psychedelia, hard rock, pop, and experimentation into one stew, and the results are mixed. The main problem is that there are a plethora of structural and tempo shifts within each song, which make it somewhat difficult for addicts of the straightahead (like me) to assimilate. Different but vaguely unsatisfying. (JB)
(Roy; no address)

KYBER RIFLES - "100 Problems" EP

This is a ska band from Fresno with some ex-MANIAX and THINK TANK members. Although I love heavy dub-style reggae, I've always felt that ska is to reggae what pop is to punk, so I'm not too wild about the lightweight sound and bouncy rhythms contained herein. The one exception is "Generation Gap", a decent JAM-inspired Mod number with fine lyrics. (JB)
(Rifle--1361 W. Dovewood--Fresno, CA 93711)

LEGENDARY STARDUST COWBOY - "Rock it to Stardom" LP

Try as they will, the modern cowpunk bands can't begin to approach the psychotic C&W on this disc. The LEGENDARY STARDUST COWBOY specializes in a music that sounds like a cross between HANK WILLIAMS and the late-period MEAT PUPPETS on a "drug train"; if you think you might like that kind of stuff, songs like "Paralyzed-'80" and "Radar" should tickle your funnybone and send your feet a'dancin'. This is the real thing. (SS)
(Amazing--P.O. Box 26265--Fort Worth, TX 76116)

LITTLE GENTLEMEN - "Another Wasted Day" LP

Despite some truly intelligent lyrics and an admirable sense of rebelliousness, the LITTLE GENTLEMEN hit and miss on this release. Some slower punkish numbers, an occasional rock track, and even a few thrashers fill out this package, though the band doesn't seem to have much of a knack for tasty melodies or ripping guitar riffs. "You Can Run, But You Can't Hide" is an exceptionally powerful anthemic rocker in the '77 tradition, and my favorite song on the album. (SS)
(i.e.--P.O. Box 724--Bala Cynwyd, PA 19004)

LOST GENERATION - "Return from Incas" LP

LOST GENERATION are back! These forerunners of the Connecticut hardcore scene totally kick ass and thereby prove that they're still alive and well. There's great, tough punk here--no frills, melodic but crunching tunes, and hot vocals. Don't miss out. (TY)
(Incas--272 Benham Ave.--Bridgeport, CT 06604)

LYDIA LUNCH/MICHAEL GIRA - "Hard Rock" cassette

Spoken word. Side 1 is LYDIA LUNCH recounting a fictional (?) account of a woman getting fucked by a greasebag on a cold cement floor. Side 2 is a very disgusting account of a fat kid who fantasizes about his male boss, kills a bum in an abandoned building, slits him open, and eats the fetid intestines as he burps the beef. Art? Prose? Slop for slop's sake? Well, the reader is in the SWANS, which probably explains it all. (TV)
(Ecstatic Peace--84 Eldridge St. #5--N.Y., NY 10002)

MEATJOY - LP

MEATJOY viciously slice away at a variety of pop and rock genres on this curious and extremely uneven album. "Proud to be Stupid" mercilessly chops apart punk nihilism with its dirgy hardcore attack, while "My Heart Crawls Off" pummels the BANGLES' cutesy pop into submission once and for all. Too bad there's also a large proportion of experimental and post-punk rot on here. It's your money. (SS)

(E.S.R.--3801 Tower View Ct.--Austin, TX 78723)

MINUTEMEN - "Double Nickels on the Dime" dbl LP

The MINUTEMEN have packed forty-five of their minimal, funk- punky songs onto this very satisfying twin album. Most of the compositions here rate from fair to very good, and utilize some combination of melody, guitar riff, or interesting lyric twist to sustain the listener's interest. The seven or eight really excellent numbers live up to the MINUTEMEN's best standards--"Corona" and "My Heart and the Real World" have superb melodies, while cuts like "Nothing Indeed" employ the typical MINUTEMEN formulae very well. (SS)
(SST--P.O. Box 1--Lawndale, CA 90260)

MOD FUN - "I am With You/Happy Feelings"

60's pop with distinct hard rock trappings. MOD FUN's general tone of aggression has to be admired, but neither of the songs on this 45 are raunchy or catchy enough to sustain much interest. "Happy Feelings", the better of the two, offers pleasant background vocals, some jangly guitars, and not much else. (SS)
(New--131 West Passaic St.--Maywood, NJ 07607)

MUSICAL SUICIDE - "Little Fish in the Big Sea" LP

Now, this is my kind of record. It's a rockin' garage punk release with seriocomic lyrics. Nasty vocals, raunchy fuzz guitars, and basic 4/4 beats power MUSICAL SUICIDE's goofy punk and thrash blasts. Intelligent, satirical songs like "Guns and Ammo" and "Power Trip" are classic Midwest funnypunk numbers. A+! (JB)
(Couch--301 N. Cooper Ave.--Cincinnati, OH 45215)

N.O.T.A. - "Toy Soldiers" EP

This second N.O.T.A. EP follows hard on the heels of "Moscow". Four of these five songs display the band's trademarks--tight thrash power, choice choruses, and politicized themes. The title track is a slower, melodic number in the S.L.F. mold which shows an expansion of their musical horizons, without stylistic regression. A fine release that would have had more impact if it was released earlier. (JB)

(Rabid Cat--P.O. Box 49263--Austin, TX 78765)

NEIGHBORHOODS - "Fire is Coming" 12" EP

The NEIGHBORHOODS were one of the most promising late 70s power-pop outfits, and this record would be great if the recording had more power. "Power is Coming" and their aggressive cover of "If I Had a Hammer" have a PURPLE HEARTS-style energy about them, but much of the other material on this disc seems more commercially- minded, and therefore sacrifices its potential. Still, it's an interesting find for rabid popsters. (SS)
(Vic Steffans Prod.--21 Cannon St.--Mt. Carmel, CT)

NO MILK ON TUESDAY - "Pressure Sensitive" EP

An excellent debut. The band is tight, their thrashers are not at all mundane, and the singer spits out searing lyrics like a younger Doc Dart (CRUCIFUCKS). Hot! (TY)
(Spoiled--c/o Chris Ludwig--31K Hillcroft Apts.--Danbury, CT 06810)

NO MORE WARS - "The Coming" 45

From Chicago comes this promising young band. On their debut 45, they do two raw, atmospheric post-punk numbers with a basic guitar-bass-drum backing. The lyrics are alternately existential ("Echos") and political ("Nuclear Fear"), and the singer is female. Atypical. (JB)
(1407 N. Monticello Ave.--Chicago, IL 60651)

NOT FOR SALE - "A Few Dollars More" EP

NOT FOR SALE are sort of a garage pop outfit with punky sentiments. They have political lyrics and a certain aggressiveness, but the clean guitar sound and bouncy songs lessen their overall impact. Still, I found myself humming along and tapping my feet, especially to "Too Late to Worry". (JB)
(Rabid Cat)

DAVID PEEL & THE LOWER EAST SIDE - "1984" cassette

A timely release, both thematically and musically. Peel, a veteran of the New York street scene (dating back to the 1960s), has come up with a modern jazz-punk-rock sound with the help of G.G. ALLIN and Wayne Kramer (ex-MC 5). Sound bizarre? Not as weird as the world we live in, as these lyrics certainly bring home. (TY)
(Orange--P.O. Box 2430--Santa Clara, CA 95055)

PLASTICLAND - "Color Appreciation" LP

This Milwaukee-based band is sort of an Americanized equivalent of the BEATLES during their "Revolution" period. It's filled with folky psychedelic pop, and the reason I say Americanized is because there's a hint of punkiness in the vocals and the fuzzy guitars at times. Their pop sensibilities clearly prevail, but not quite to the point of wimpiness, so they still manage to leave us with some real classics (like "Elongations"). (TY)
(Lolita/F.G.L.--15 Rue de l'Amiral Roussin--75015 Paris--FRANCE)

POP-O-PIES - "Joe's Second Record" 12" EP

More humorous sense and nonsense from Joe Pop-O-Pie. This time he does another version of the DEAD's "Truckin'", explains the real story of the POP-O-PIES, and embarks upon a series of rap, punk, thrash, and noise satires, all of which are well-produced. A definite cult item that should be on the Rhino label. (JB)
(Subterranean)

POST MORTEM - "Punk After Dark" cassette

A noisy garage tape, in terms of both recording quality and musical proficiency. As with many bands in a hurry to make their mark on the world, POST MORTEM may have released this a bit prematurely, but there's potential in their thrashing. Keep on annoying those Birchers! (TY)
(Taboo--c/o Mark--116 White St.--Belmont, MA 02178)

S.T.D. - "Another Dead Asshole" EP

This Knoxville hardcore outfit gyrates dizzyingly between forceful thrash and basic HM punk, lead breaks and all. What redeems this uneven debut are the highly satiric lyrics on songs like "Skateboards Suck" and the ultra-vicious "Businessman's Lunch". My favorite cut is the demolished version of JOHNNY CASH's "Folsom Prison Blues". (SS)
(Horace--c/o Southern Sound--8616 Kingston Pike--Knoxville, TN 37923)

SACRED COWS - "Separatist" EP

Here are five sparse, simple, slowish pop-rock numbers with somewhat appealing singing. My favorite track is "Abandoned by History", which is snazzed up by some CRAMPSish psycho vocals; the rest isn't too startling. (TY)
(Sacred Cows--P.O. Box 1061--Kearney, NE)

SCOOTER & THE WORMS - "Nice Nights" EP

A 3-song garage punk effort that succeeds for the most part. At best, SCOOTER and company are like a slower RAMONES, with totally retarded lyrics to match; at worst, they're even slower and more pedestrian. (TY)
(Run-Quik--1223 Hays Park--Kalamazoo, MI 49001)

SCREAMING DOGS - "Dog Music" cassette

With the gruff vocals and rockish punk instrumentation, I'd have guessed that the SCREAMING DOGS were a Canadian band. The songs are all medium speed or slower, and they have a "heavy" feel to them. There's some appealing moments, but overall this tape didn't get me too inspired. (TY)
(Affirmation--P.O. Box 30253--Indianapolis, IN 46220)

SHEMPS - "Last Gasp" cassette

Now history, but this tape is supposed to be a living memorial. There's obviously a lot of tight, kick-ass thrash here, although it's got that echoey kind of "live" sound, that unmixed quality, which I don't really go for much. This relic is all that's left of them, so you archeaologists out there shouldn't be too choosey. (TY)
($4 to Jan Schober--777 Glenn Dr.--Waukesha, WI 53186)

SORRY - "Imaginary Friend" LP

An unusual release. SORRY are able to merge thrash power, distinctive song structures, and high-quality musicianship to produce some material comparable to that of certain other bands who are pushing back the frontiers of punk. Many of their songs are too jazzy or disjointed for my taste, but others hit home with ringing guitars and poppier sensibilities (like the MEKONS' "Where Were You"). Listen before buying unless you have broad musical interests. (JB)
(Radiobeat--P.O. Box 75--Allston, MA 02134)

SOUL ASYLUM - "Say What You Will" 12" EP

Joseph at Systematic described SOUL ASYLUM's sound as "thick", and given that Bob Mould of the HÜSKERs did the production, I think you can figure out what that means. Most of the songs have a dense, rockin', chunky sound with some power and gruffness behind them. They've got decent drive, but they're more rockish than punky. (TY)
(Twin/Tone--445 Oliver Ave. So.--Minneapolis, MN 55405)

STRANGLEHOLD - "Same All Over/She's Not Leaving"

More melodic punk from Boston's STRANGLEHOLD, yet with considerably more production bite than on their fine debut 12". "Same All Over" features the band's trademark guitar riffing to bolster a rowdy, engaging pop-punk composition, while the flipside recalls mid-period STIFF LITTLE FINGERS with its gravelly vocals and varied instrumental flavorings. My advice--get it! (SS)
(Taang--84 Oak St.--Weston, MA 02193)

STUKAS OVER BEDROCK - "Life Like Yogi" EP

This debut EP from L.A.'s STUKAS OVER BEDROCK contains a legitemate mid-tempo funnypunk classic whose lyrics extol the virtues of Yogi Bear as a youth role model; the two songs on the flip also exhibit real satiric charm and solid tunes. This should hold you over until the next DICKIES release. (SS)
(Academy--c/o Upstart--11343 Homedale St.--L.A., CA 90049)

SUBTERFUGE - "Who's the Fool" LP

In general, SUBTERFUGE play mid- to fast-tempo British-style punk that's cleanly-produced and tightly-delivered. The drums are way out in front of the vocals in the mix, which I think sounds good. Powerful punk with an undercurrent of humor. (TY)
(Mystic)

TECHNO-PRIMITIVISM - "Gut Reagan/Information Nightmare"

This lively experimental release melds rhythm machine, synthesizer, and demented vocals to obtain a refreshing effect. It reminds me of the sort of thing MORGAN-FISCHER once did so well, but TECHNO-PRIMITIVISM boast a social sensibility which the open-minded should find delightful. Frenetic and fun. (SS)
(Rip Shredder's Techno-Primitivism--Box 1002--Birmingham, MI)

13th KEY - "Reaper's Night" cassette

A Metal-punk band that's short on wanking guitar solos and long on power and oomph. This is closer to older bonecruching punk than modern metal, which is fine by me. I can't say much about the lyrics, though. (TY)
($2 to 1325 E. Fairview Ln.--Rochester, MI 48064)

TOXIC REASONS - "God Bless America" EP

The TOXIC REASONS' latest EP features some scathing commentaries on contemporary American life, though the songs don't quite rate with their best material. "Can't Get Away" is a bracing shock of '77-style punk, while the two other tracks invade D.O.A.'s territory of piledriving political rock. Timely and heartfelt. (SS)
(T Reason--c/o Skysaw--19 Walsingham Rd.--Wallasey, Merseyside--ENGLAND)

TUPELO CHAIN SEX - "Dr. Nightcall/Two Cadillacs Crash"

One of Ray Farrell's faves. These jokers perform a kind of demented R&B on one side, and funky cajun music on the flip. Neither is done with the certified psychosis of the BUTTHOLEs, or the sparkling pop sensibilities of the CRAMPS, and therefore don't really grab me, but lovers of those genres might be enthused. (TY)
(Selma--6657 Yucca St.--Hollywood, CA 90028)

VARIOUS ARTISTS - "Blazing Wheels and Barking Trucks" LP

Cowabunga! Volume numero two of "Skate Rock" slashes the vinyl terrain with some surfy-punky-metally-rocky sounds. None of this is thrash--it's straightforward noise by J.F.A., the FACTION, McRAD, T.S.O.L., ANVIL CHORUS, the KINGPINS, BORSCHT, the BIG BOYS, and more. Fun, enjoyable stuff enhanced by good recording, but keep it for after the skate session. Good job, Mo! (Pus)
(Thrasher--P.O. Box 24592--San Francisco, CA 94112)

VARIOUS ARTISTS - "Bouncing Babies" LP

This is a diverse D.C.-area compilation featuring bands from the '81-3 era, some of which are still around. You'll get tracks from BLACK MARKET BABY, REPTILE HOUSE, 9353, LAST MINUTE, BRAILE PARTY, VOID, G.I., DOVE, the CRIPPLED PILGRIMS, SCREAM, UNDERGROUND SOLDIER, and other lesser-knowns. My faves, other than SCREAM, are the mouldy oldies turned in by BEAVER, ASSAULT & BATTERY, and ARTIFICIAL PEACE. (TY)
(Fountain of Youth--5710 Durbin Rd.--Bethesda, MD 20817)

VARIOUS ARTISTS - "Flipside Vinyl Fanzine, vol. 1" LP

There's some first-rate American hardcore on this compilation, easily enough to compensate for an occasional so-so track. The FREEZE, BLACK MARKET BABY, KRAUT, GOVERNMENT ISSUE, and F.O.D. come across with some intense tracks, though my favorite may be the great live version of the DICKIES' "Gigantor" which opens the album. I hope volume 2 of the series is as good. (SS)
(Gasatanka--c/o Flipside--P.O. Box 363--Whittier, CA 90608)

VARIOUS ARTISTS - "Middle of America" LP

This regional compilation put out by WNUR radio's "Fast 'n' Loud" crew showcases most of the more active, hard-working Chicago-area bands, including NAKED RAYGUN, SAVAGE BELIEFS, NADSAT REBEL, OUT OF ORDER, A.O.F., R.O.T.A., BIG BLACK, and the EFFIGIES. All varieties of punk are represented, and the recording is generally powerful, making this a welcome addition to anyone's record collection. NAKED RAYGUN particularly excel, but I like almost every band here. (JB)
(H.I.D.--Box 25--Evanston, IL 60204)

VARIOUS ARTISTS - "Nobody Gets on the Guest List" LP

With its typical pop themes, and music ranging from pop to pop- punk to 60's punk, this anthology covers another side of the Boston scene. There are a couple of wimpy tracks, but most stand up pretty well if you like powerful guitar pop at all. My faves are by JOHNNY & THE JUMPER CABLES, CHAIN LINK FENCE, HOLY COW, the UNDER ACHIEVERS, HOPELESSLY OBSCURE, CHRISTMAS, and 21-645. (TY)
(Throbbing Lobster--P.O. Box 205--Brookline, MA 02146)

VARIOUS ARTISTS - "You Pick One" EP

Five bands and six songs is what you get here. Most of the groups (ANGRY RED PLANET, the ENFORCERS, PRIVATE ANGST) turn in slower, heavier Michigan-style punk, while the GEMS and the FURY pick up the tempo with a bit of thrash. Nothing really stands out, though. (TY)
(Ostracized--c/o Angry Red--P.O. Box 9--East Detroit, MI 48021)

VATICAN COMMANDOS - "Point Me to the End" 12" EP

Heading into 'damage' from their original thrash roots (but not as far gone as SSD or COC), this departure hasn't stripped them of all spontaneity. I usually dislike the "power-metal" sound because of the zip that is sacrificed in getting that "heaviness", but even the 24-tracks here haven't deadened this release too much. (TY)

(PN--c/o Dave Hower--84 Gardiner St.--Darien, CT 06820)

VIPERS - "Never Alone/Left Your Hold on Me"

Neo-60's psychedelia has a good outing with this release from New York's VIPERS. "Never Alone" rates as a winning amalgam of cheesy organ, mildly snot-nosed vocals, and distinctive songwriting which should leave you singing the melody, whereas the flip seems somewhat less catchy. Still, a respectable and entertaining record. (SS)
(Midnight)

WHIPPING BOY - "Muru Muru" LP

Where does one draw the line between "different" and just plain "bad"? It's subjective of course, and partially based on prior contact with a band's music, which prejudices expectations to a degree. This new WHIPPING BOY album evidences a major departure from their previous ordinary thrash to a potpourri of post-punk, blues, ska, and droning. I can't say that I like it, but I can't say I'm being objective, either. (TY)
(CFY--Box 6271--Stanford, CA 94305)

U.K. U.K. U.K. U.K. U.K. U.K. U.K. U.K. U.K.

ACTION PACT - "Yet Another Dole Queue Song/Rockaway B"

As far as ACTION PACT's output goes, "Yet Another..." combines fair pop-punk stylings with solid production to achieve a hummable, though unremarkable, end-result. Their cover of the RAMONES' classic, on the other hand, is so dreadful as to provoke laughter. Uneventful. (SS)
(Fallout)

BLOOD ROBOTS - cassette

A combination of studio and live tracks. The songs are lonnnng, and I got bored pretty quickly due to the lack of invigorating, or even occasionally jolting, musical aspects. If you're into vocal/narrative primacy, this might be for you. (TY)
(£1 or tape & S.A.S.E. to 13 Boundary Gardens--High Heaton, Newcastle upon Tyne NE7 7AA--ENGLAND)

CHAOTIC DISCHORD - "Fuck Off You Cunt!" LP

A very powerfully-recorded album that's got plenty of that C. DISCHORD zip to it. It features still more of the humorous, idiotic subject matter we've come to expect from this send-up thrash band, and they leave us with these pearls of wisdom: "You've Got to be Obscene to be Heard". Slap those knees! (TY)
(Syndicate)

EJECTED - "Spirit of Rebellion" LP

The EJECTED's second album musters up loads of melodic pop- punk in a surprising array of styles, from chunky and fast punk to a few touches of reggae-flavored pop. "Stop, Look, and Listen" is a lilting, effective bit of UB40ish reggae, but a brace of brisk rockers with catchy choruses make this record click. Despite a few dull slow numbers, this is basically solid Britpunk. (SS)
(Riot City)

G.B.H. - "Do What You Do" 12" EP

Normally, I find G.B.H.'s brand of Metal-punk tedious, but this time around they sound pretty damn good, mainly due to the incredible production here. The title song and "Children of Dust" are both real stompers, and the dub mix of the former is particularly stimulating. (JB)
(Clay)

PARANOIA - "Shattered Glass" LP

I was anticipating basic Britpunk, but instead this is a reasonably hard-edged release combining pop and post-punk song structures. PARANOIA's crisp instrumentation is of a high order, and their haunting compositions grow on you with repeated listenings. One can discern some obvious SIOUXIE influences herein, though a number of the songs are more driving (like "1984", "Graveyards of Hell", and "My World"). Good, if somewhat spotty. (JB)
(Rot; contact 18 Carlton Ave.--Mill Hill--Tunstall, Stoke-on-Trent--Staffs ST6 7HR--ENGLAND)

QUEL DOMMAGE - "Bright Lights" EP

QUEL DOMMAGE specialize in spare, slow post-punk with the typical complement of chorused guitars, arty lyrics, and utterly uninventive songwriting. Their sound recalls minimal pop outfits like the early CURE, but with none of the latter band's clever stylings. Boring. (SS)
(Xcentric Noise--17 West End Rd.--Cottingham--ENGLAND)

REALITY CONTROL - "While we Live in Cages" cassette

A 9-song collage-like effort. The sound quality is pretty high, and for a band with mid-tempo songs, clear but powerful, layered instrumentation, and critical narrative lyrics, that's really important. At times it's a bit too "mellow" for me, but other invigorating tunes make up for that. (TY)
(£1 or tape & S.A.S.E. to 23 Red Hill Dr.--Cochrane Park--Newcastle upon Tyne NE7 7LH--ENGLAND)

TEST DEPT. - "Beating the Retreat" dbl 12" EP

A box set with two 12" discs and literature documenting--via an Orwellian philosophy--the human struggle. Inordinately powerful, overwhelming, and mind-boggling in its successes, this package must be heard. I only need leave you with this quote from the record: "People submerged by the commonplace, programmed by a technology whose language of command, analysis, and control strangles the mind with a cold logic." Indeed....(TV)
(30 Chatsworth Ave.--New Basford, Nottingham NG7 7EU--ENGLAND)

VARIOUS ARTISTS - "The Oi of Sex" LP

This latest in a long series of so-called Oi compilations features some classic early punk sounds (which now often pass for "Oi"), folk rock, ska, and poetry. It's all pretty progressive lyrically, accentuating the intelligent side of the perspective of working class youth. Among those featured are COCK SPARRER, the GONADS, NICK TOCZEK, PROLE, CROSSED HAMMERS, the BURIAL, A.B.H., and VICIOUS RUMORS. Sounds good. (TY)
(Syndicate--133A High St.--Acton--London W3 6LY--ENGLAND)

WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD

APPENDIX - "Top of the Pops" LP

APPENDIX's new album seems to slip into that morass of genericness which many of today's Finnish bands find themselves mired in. Occasional swipes of driving, well-written thrash ("A Man", "I'm Scared", and "An Ass Licker") largely fail to enliven an LP that suffers from lackluster songwriting and a guitar sound bereft of real bite. (SS)
(Rock-O-Rama--Kaiserstrasse 119--5040 Brühl--W. GERMANY)

ARABENS ANUS - "Blommor & Bajonetter" EP

Instead of garden-variety Swedish thrash, ARABENS ANUS opt for medium and fast tempos to augment compositions with minor key progressions, and even an occasional intrusion of synth. The result is different and quite good. "Himmel och Jord" and "Hjälter går Först" manage to intrigue and excite simultaneously, much as their countrymen ZYNTH-SLAKT do. Recommended! (SS)
(Skvaller--Brushanevägen 19--552 75 Jönköping--SWEDEN)

AUS 98 - "Alles Fällt/Schwarze Raben"

This unusual single by AUS 98 has a certain propensity for repetitiveness, but despite a tiresome dirge-like flip, "Alles Fällt" rips with a chilling guitar attack and some fine gravelly vocals. The extended song structures here provide an interesting change from the typical thrash formula. Pretty good. (SS)
(Ausklang--Hildigardistrasse 28--6531 Weiler--W. GERMANY)

BOEGIES - "Wy Zyn Zwyn" LP

A fun-loving bunch of drunkards from Holland. A lot of these twenty-nine short tunes extol the virtues of getting fucked-up on various substances. De BOEGIES mostly thrash out, but they also do a number of slower, pub-style songs. Down the hatch! (TY)

(no address)

BRISTLES - "Boys Will Be Boys" EP

While hardly up the standard of their fine debut EP, these four skunk-style anthems definitely grow on you. The standout here may be "1984 Reality Today", with its pop-reggae to punk change of pace, but the thrashing title track also packs a real wallop. (SS)
(c/o Puma Larsson--Ringvägen 20--261 41 Landskrona--SWEDEN)

DURANGO 95 - "Lose Control" LP

More rockish than punkish, DURANGO 95 remind me of various '76-7 crossover bands. While most of their songs don't really catch fire, and too many are about girls, a couple manage to stand out ("What Should I Do" and "Sandra Sez"). So much for the good ol' days. (TY)
(Star--148 Simcoe St. So.--Oshawa, Ontario--CANADA)

ELECTRONAZE - "Waiting For..." EP

Phew! All three songs here are fast, blistering punkers with piercing, one might even say shimmering, guitar playing. ELECTRONAZE are frankly incredible, though it's not easy to indicate their quality verbally. A fantastic wall of sound. (JB)
(Aaltrack; try Bunker--1 Rue Lakanal--38000 Grenoble--FRANCE)

FUNERAL ORATION - "The Godsend" cassette

Pretty rockin' Dutch punk and thrash that reminds me a bit of the MISFITS, especially the vocals. But the lyrics are quite political, and despite a few post-punk songs that Henk Smit hates, the rest kicks ass. Thanks to Henk! (TY)
(no address)

IDIOTS - "Der SO4 und der BVB" EP

The IDIOTS are a primitive, alcohol-swigging bunch from Germany. They stumble between Oi-influenced singalongs (like the title cut) and sloppy, enjoyable thrashers (like "Edeka"), all the while preserving a sense of humor and fuzzy guitar backing. For fans of D.T.J. and der DURSTIGE MANN. (JB)
($4 to Robert Kanpf--Bennostrasse 12--4600 Dortmund 72--W. GERMANY)

KIE-13 - "Music for Zeros" EP

A fairly uninventive, unappealing 7-song EP from Switzerland's KIE-13. "Anarchie in CH" has some pleasantly-diverting guitar progressions, but the medium-speed songs on this disc plod along without any discernable passion or excitement. Rather monochromatic and tiresome. (SS)

(Kie 13--Aescherstrasse 20--4054 Basel--SWITZERLAND)

MANIACS/TIN CAN ARMY - split LP

A new German release with a different band on each side. The MANIACS have a thrash attack that mixes British and American elements; TIN CAN ARMY have a somewhat raunchier and more intense thrash sound with diverting lead parts inserted at just the proper moments. Both groups utilize political perspectives, and have a couple of slower singalong numbers. Good. (JB)
(Mülleimer--Kesslerstrasse 8--7030 Böblingen--W. GERMANY)

NEBENWIRKUNG - "Gewalt" EP

A garagy energy infuses the boisterous thrash on this 6-song EP from NEBENWIRKUNG. The very short compositions here unfortunately have the vocals too far up front, but kinetic rockers like "Gewalt" and "Total Voll" triumph over the primitive mix with a guitar/vocal combination that really rips. Check this one out. (SS)
(Heimat--c/o Stefan Kanitz--Vetternkamp 20--2820 Bremen--W. GERMANY)

RATTUS - LP

A new U.S. album featuring material from several of RATTUS' Finnish releases. The hot sound quality here emphasizes the band's power and instrumental virtuosity, so anyone who found it difficult to obtain the original records should scarf this up immediately! (I'd swear that some of these versions are different than the originals, but I could be wrong.) (JB)
(Rat Cage--70 Greenwich Ave. #112--N.Y., NY 10011)

SISTE DAGERS HELVETE - "The Hell" LP

The first Norwegian band to appear on Rock-O-Rama's "International" album series. They produce a brace of clean thrashers and an occasional slower, almost post-punky number (like "I Don't Feel Anything"). There's nothing radically different here, just a good amalgam of the tried and true. We'd have definitely wanted "1984" on our compilation if we'd known about SISTE DAGERS HELVETE earlier. (JB)
(Rock-O-Rama; contact S.D.H.--Blåmeisveien 9--1500 Moss--NORWAY)

SOGLIA DEL DOLORE - "Verde" EP

This 5-song effort is both interesting and frustrating, especially for non-Italians. SOGLIA DEL DOLORE have a medium-speed approach with plenty of simple rhythm guitar, along with a couple of thrashers. What's frustrating is that they rely a lot on the vocals, which are at times more like narratives. It's our loss, though. (TY)
("Magou" DeGaspero--Via Delle Cave 1--33040 Faedis [UD]--ITALY)

STRETCH MARKS - "What D'Ya See?" LP

While some of the ferocity and offbeat humor of their debut EP is absent here, Winnepeg's STRETCH MARKS still manage to come out with a creditable album. Breakneck thrashers like "Turnbuckle Stomp" and the title track are the standouts among these thirteen mid- to fast-speed punkers, though the cover of CREEDENCE CLEARWATER REVIVAL's "Bad Moon [Rising]" also lives up to all expectations. A good basic record, aside from my perennial gripe about B.Y.O.'s sedate production. (SS)
(B.Y.O.--P.O. Box 67A64--L.A., CA 90067)

SVART FRAMTID - "1984" EP

This 6-track EP from Norway's SVART FRAMTID features finely- arranged thrash with some trademark staccato guitar figures and lyrics touching on the basic anti-religious, anti-war themes. The highly-textured sound contributes to making just about all of the songs pretty remarkable, so get it! (SS)
(X-Port--Valereng Gt. 58--Oslo 6--NORWAY)

TROTZ ALLEM - "Spezial" EP

Winsome, lightweight pop in the tradition of the AU PAIRS, the MO-DETTES, the RAINCOATS, die MÖGEL, the WANDAS, etc. The occasionally reggaefied bass is their heaviest instrument, and it nicely counterpoints the lilting female vocals, but nothing here is really meaty enough to sink your teeth into. (JB)
(Trotz Allem--Rain 53--5000 Aarau--SWITZERLAND)

VARIOUS ARTISTS - "AJZ Live Thrash" cassette

A shitload of German bands (HAWAII 5-O, ENOLA GAY, SICK PLEASURE, INFERNO, the NEUROTIC ARSEHOLES, PORNO PATROL, the UPRIGHT CITIZENS, BLUTTAT, and others), along with Italy's WRETCHED, recorded at the AJZ. The sound isn't great, which is too bad, because most of these groups are. The project itself is of an admirable non-profit nature. (TY)
($2 to Fritz Kraft--Wittekindstrasse 55--48 Bielefeld 1--W. GERMANY)

VARIOUS ARTISTS - "No Aarhus--Live '83" cassette

A variety of modern bands and styles can be heard here. Denmark is amply represented by CRAP (post-punk), the RAZOR BLADES (thrash), the DEFORMED (punk), ENOLA GAY (thrash), WAR OF DESTRUCTION (thrash), and die KAPELLE (noisy post-punk); Finland showcases the thrash of the BASTARDS and RATTUS; Germany contributes GORILLA ARMY (post-punk) and der MODERNE MAN (jazz-punk); then there's England's DESTRUCTORS V with some punk. The sound is O.K. for a live effort. (TY)
(No Aarhus--Postbox 3--8361 Mundelstrup--DENMARK)

VARIOUS ARTISTS - "World Class Punk" cassette

Mykel Board compiled this for ROIR, and the outcome is by far the best and broadest international compilation yet. Not only does it have a wide variety of styles, it also has a wider variety of countries represented (twenty-seven in all), including the Eastern Bloc, South Africa, and South America, but excluding the U.S. and U.K. There are excellent hardcore and garage bands on side 1, and on side 2 are some really great pop-punk and post-punk groups. A New Wave band from Columbia is hard to get through, but I can't think of any other bands here that I don't like. Check this out. (RS)
(ROIR--611 Broadway, Suite 214--N.Y., NY 10012)

VORWÄRTS - "All Your Loving" 12" EP

Many Swiss bands seem to be stuck in the punk past, and the VORWÄRTS are no exception with their '78-9 melodic punk rock sound. It's cleanly-produced and catchy, but there isn't quite enough power to back up the prettiness of the tunes. Pretty good. (TY)
(Vorwärts--Muristrasse 33--3006 Bern--SWITZERLAND)

ZYNTH-SLAKT/N.O.S. - "Och Hor Sen!" split EP

N.O.S. have two fairly unappealing cuts in a slower, brooding vein with some rich and bass-y guitar accompaniment. ZYNTH-SLAKT, however, write powerful mid-tempo tunes with some deft touches in the arranging department, as on the excellent "Paga", with its nifty two-channel alternating vocals. In fact, that one cut makes this Swedish EP well worth buying. (SS)
(Commando Z; no address)

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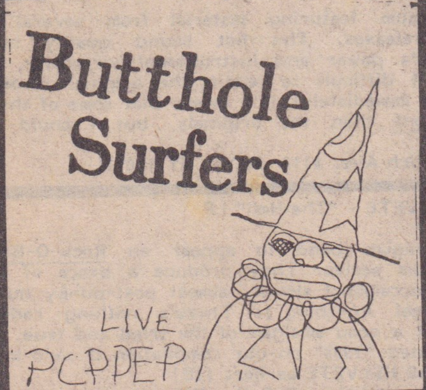

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